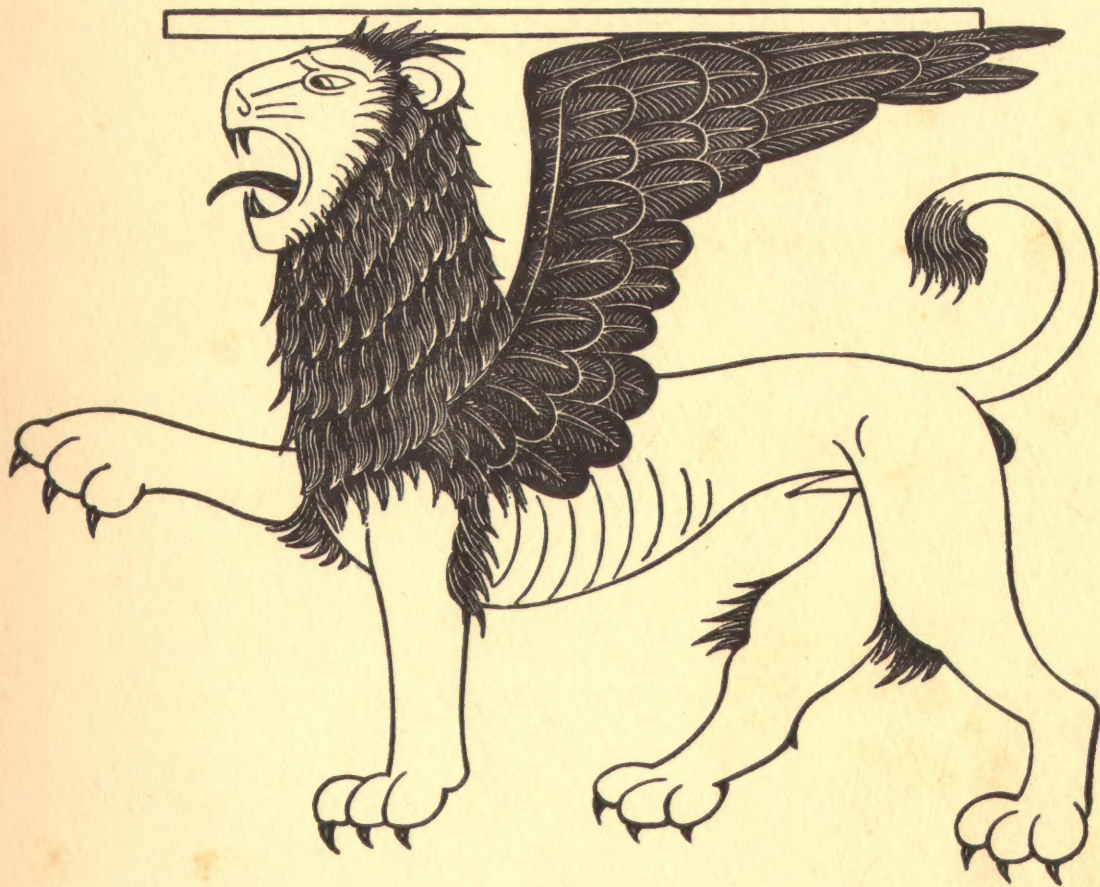
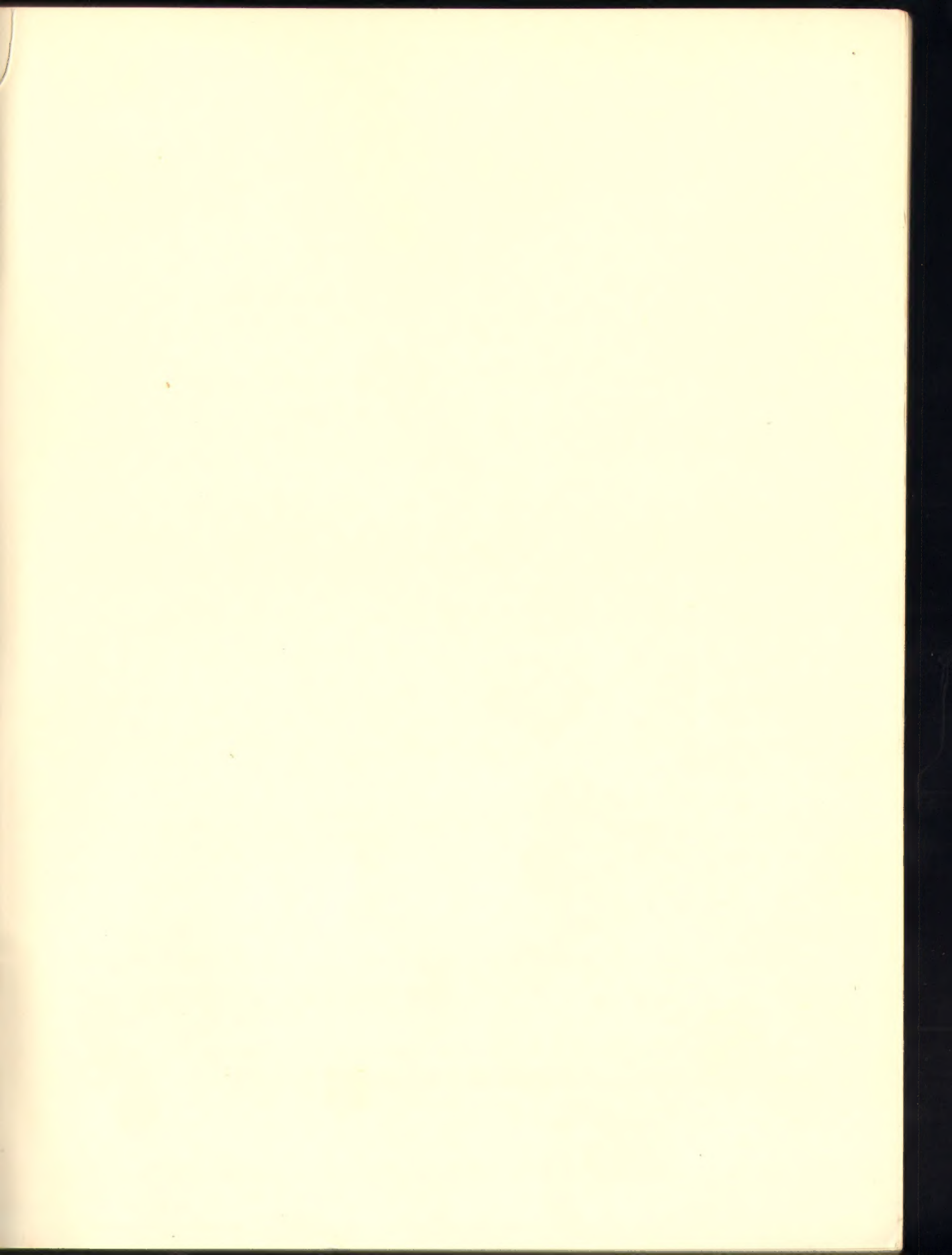


The Engraved Work of  
**ERIC GILL**



VICTORIA AND ALBERT MUSEUM









Self Portrait, 1927



VICTORIA AND ALBERT MUSEUM

The Engraved Work of  
ERIC GILL

London: Her Majesty's Stationery Office 1963

LARGE PICTURE BOOK NO. 17

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In 1952 Mrs. Gill, widow of Eric Gill, generously gave to the Victoria and Albert Museum her husband's file copies of his engravings; this valuable gift comprised virtually the whole of his work as an engraver on wood and metal. The present Picture Book contains a representative selection of his varied achievement in this field, depicting both religious and secular subjects, and ranging in date from 1908 until the artist's death in 1940. It is published in conjunction with a Catalogue of the engravings compiled by Mr. John Physick, Assistant Keeper in the Department of Public Relations and Education.

1969

JOHN POPE-HENNESSY  
*Director*





## INTRODUCTION

THIS Picture Book contains reproductions of 206 engravings on wood and metal by Eric Gill, chosen almost entirely from the comprehensive collection given to the Department of Prints and Drawings by his widow in 1952. It is designed to give a representative survey over the whole of his working career from 1908 to 1940. While complete in itself, it is issued in conjunction with the Catalogue of Mrs. Gill's gift published by Her Majesty's Stationery Office, price 27s. 6d., which gives full bibliographical details of the entire collection.

Arthur Eric Rowton Gill, sculptor, engraver, typographer and writer, was born at Brighton in 1882, the son of a Minister of the Countess of Huntingdon's Connection who later became an Anglican. He was at first a student at Chichester Art School, and then between 1900 and 1903 was articled to the architect W. D. Caroe in London. During this period he became interested in lettering and went to the Central School of Arts and Crafts, where he studied under Edward Johnston, and with whom he eventually shared rooms in Lincoln's Inn.

From 1903 Gill was able to earn his living as a letter-cutter, and in 1904 he married Mary Ethel Moore. After living for a short time in Battersea and Hammersmith, Gill and his wife settled at Ditchling, Sussex in 1907. A few years later Edward Johnston and Hilary Pepler also went to Ditchling, where by 1915 Pepler had started his St. Dominic's Press. During the next nine years Gill made over 200 engravings, many of which were used several times by Pepler in his publications. Of these mention might be made of the occasional magazine *The Game* (Plates 16, 22, 23, 35, 37, 50, 59, 68); *The Way of the Cross*, 1917 (Plates 22, 33); the *Horae Beatae Virginis Mariae* . . ., 1923 (Plates 29, 30, 31, 32, 45, 50); and the series of 'Welfare Handbooks' (Plates 16, 26, 35, 36, 51, 71), some of which were written by Gill himself.

He was converted to Roman Catholicism in 1913, and in the following year was commissioned to carve the Stations of the Cross in Westminster Cathedral, a task which occupied him for four years, until 1918. After a short spell in the army at the end of the First World War, Gill returned to Ditchling where he and others formed the Guild of St. Joseph and St. Dominic, a semi-religious community of craftsmen, and it was about this time that he became a Tertiary of the Order of St. Dominic.

In 1924 he and his family moved to Capel-y-ffin in the Black Mountains of Wales near Abergavenny, where they lived in a former monastery belonging to the Benedictine Abbey of Caldey Island. It was at Capel-y-ffin that Gill began his connection with the Golden Cockerel Press of Robert Gibbings and continued his work for the Cranach Press of Count Kessler in Weimar. Also at this period Stanley Morison asked him to design lettering for the Monotype Corporation, which resulted in the creation of the 'Perpetua' and 'Sans' printing types. (This Picture Book is printed in 'Perpetua' and the Catalogue in 'Sans'.) Among the books illustrated by Gill at this time were the Golden Cockerel Press *Troilus and Criseyde* (Plates 122-128, 130), *Procreant Hymn* by



E. Powys Mathers (Plates 105, 118), *The Song of Songs* (Plates 110, 119), *Passio Domini Nostri Jesu Christi* (Plate 98), and *Id Quod Visum Placet* (Plates 100, 107), the latter being written by himself.

Gill and his family eventually found that living at Capel-y-ffin was no longer convenient, and in 1928 they moved to Pigotts at Speen, near High Wycombe in Buckinghamshire. Here Gill engraved for *The Canterbury Tales* (Plates 134, 135, 143, 158–163) and *The Four Gospels* (Plates 141, 145, 164–166) of the Golden Cockerel Press, *Canticum Canticorum* (Plates 146, 147, 148, 152–155) of the Cranach Press, and *Hamlet* (Plates 170, 183) and *Henry the Eighth* (Plate 189), which were published by the Limited Editions Club, New York. He continued to design printing types, worked on the sculpture for Broadcasting House, London, and the League of Nations Building, Geneva, and also went to Jerusalem to carve panels for the new Museum there. He and his son-in-law René Hague established their own printing press at Pigotts, on which much of his later work was printed, such as *Engravings 1928–1933*, *The Passion of Our Lord* (Plates 174, 175), *Twenty-five nudes* (Plate 190), and *The Holy Sonnets of John Donne* (Plate 200). Gill was appointed R.D.I. in 1936 and A.R.A. in 1937. He died at Harefield, Middlesex, in November 1940 and is buried in the churchyard at Speen.

Eric Gill was a deeply religious man, and to him art was 'man's act of collaboration with God in creating'. In *Drawings from Life*, 1940, he writes 'that it seems best to draw whatever is natural and normal and trust to the good sense of people to see things in a reasonable manner': his interpretation of the natural and normal, however, even today causes some of his work to be labelled indecent or erotic. He held strong views against machines and machine-made things, and his disapproval of the social and economic trends of his time are reflected in his engravings and writings.

Besides his hundreds of engravings for book illustration Gill engraved many detached plates and ephemera: book-plates (Plates 5, 55, 66, 67, 77, 102, 103, 114, 140, 171, 179, 185, 191), Christmas cards (Plates 2, 20, 45, 56, 204), portraits (Frontispiece, Plates 3, 64, 79, 80), and Ordination cards (Plates 113, 201). In all he produced just over 1000 engravings on wood and metal, and in 1952 his widow, Mrs. Mary Gill, gave to the Department of Prints and Drawings her husband's personal file copies which constituted an almost complete record of his work. In the same year Mr. Douglas Cleverdon, who in 1929 had published the first catalogue of the engravings, gave a number of those prints which were not included in Mrs. Gill's gift. Consequently the Victoria and Albert Museum possesses what is probably the most comprehensive collection of Eric Gill's work in existence, and this Picture Book illustrates nearly a quarter of this rich mass of material.

JOHN PHYSICK



## LIST OF PLATES

The majority of the engravings have been reproduced in approximately their actual size. However, some which were too large to permit of this have been slightly reduced. The descriptions of the plates give the titles used by the artist and include the sizes in inches, height before width in all cases. The number in brackets following the description of each item (e.g. J.P. 4) refers to the entry in the companion volume to this Picture Book, the *Catalogue of the Engraved Work of Eric Gill*

by John Physick, H.M.S.O., 1963.

- Cover design. The Lion of St. Mark (see No. 165).
- Frontispiece. Self Portrait. 1927. (J.P. 497, final state)  
Wood-engraving.  $7 \times 4\frac{7}{8}$  E.1324-1952
1. Chalice and Host with particles. Design for Messrs. Burns & Oates Ltd., London. 1914. (J.P. 19, 2nd state)  
Wood-engraving.  $2\frac{3}{8} \times 1\frac{1}{2}$  E.831-1952
2. Christmas Card of the artist and his wife. 1908. (J.P. 8)  
Wood-engraving.  $1\frac{3}{8} \times 3$  E.818-1952
3. Self Portrait. Design used on a postcard by the artist. 1909. (J.P. 4)  
Wood-engraving.  $1\frac{1}{8} \times \frac{7}{8}$  E.2122-1952
4. Hand and eye. 1908. Subsequently used as a printer's device by Francis Walterston, Capel-y-ffin, Abergavenny, 1928. (J.P. 7)  
Woodcut.  $1\frac{3}{8} \times 1$  E.817-1952
5. Book-plate of Isabella Hildebrand. 1909. (J.P. 9)  
Wood-engraving.  $1\frac{1}{4} \times 2\frac{3}{8}$  E.819-1952
6. Design for a card commemorating Henry Holding Moore, father of the artist's wife. 1911. (J.P. 12)  
Wood-engraving.  $2\frac{1}{2} \times 2\frac{1}{2}$  E.822-1952
7. The Slaughter of the Innocents. Design for the cover of the catalogue of an exhibition in aid of Belgian refugees. 1914. (J.P. 18)  
Wood-engraving.  $2\frac{3}{8} \times 2$  E.828-1952
8. Crucifix. 1913. (J.P. 16, 3rd state)  
Wood-engraving.  $7\frac{1}{8} \times 2\frac{3}{4}$  E.827-1952
9. Child and Ghost. Illustration on page 3 of *Concerning Dragons*, a rhyme by H. D. C. Pepler, No. 9 of the publication of St. Dominic's Press. 1916. (J.P. 69)  
Wood-engraving.  $1\frac{1}{2} \times 1\frac{1}{2}$  E.900-1952
10. Decoy Duck. Imprint for the Decoy Press. 1915. (J.P. 35, ? final state)  
Wood-engraving.  $2\frac{3}{8} \times 1\frac{5}{8}$  E.848-1952
11. Chalice and Host. Illustration on the front cover of *Serving at Mass*, compiled by the artist, No. 10 of the publications of St. Dominic's Press. 1916. (J.P. 65, 2nd state)  
Woodcut.  $1\frac{1}{2} \times 3\frac{1}{4}$  E.995(2)-1952
12. St. Michael and the Dragon. Illustration on the title-page to *Concerning Dragons*, a rhyme by H. D. C. Pepler, No. 9 of the publications of St. Dominic's Press. 1916. (J.P. 66)  
Wood-engraving.  $2\frac{3}{4} \times 2\frac{1}{8}$  E.897-1952
13. Invitation. Illustration on page 7 of *Three Poems* by Ananda K. Coomaraswamy, printed by St. Dominic's Press, for private distribution. 1920. (J.P. 164)  
Woodcut.  $1\frac{3}{4} \times 1\frac{3}{8}$  E.988-1952
14. Flight into Egypt. 1916. (J.P. 52)  
Wood-engraving.  $2\frac{3}{8} \times 2$  E.878-1952
15. Woman. An experiment in blind printing. 1914. (J.P. 24)  
Woodcut.  $6 \times 3\frac{1}{8}$  E.838-1952
16. Gravestone with Angel. Design for the cover of *An Elegy upon Old Freeman* by Matthew Stevenson, published by Everard Meynell, London. 1916. (J.P. 61, early state)  
Wood-engraving.  $1\frac{1}{8} \times 1\frac{1}{4}$  E.891-1952

17. Hog and Wheatsheaf. Design for printing on paper bags for the Hampshire House Bakery, Doves Lane, Hammersmith. 1915. (J.P. 31)  
Wood-engraving. Circular, diameter  $5\frac{3}{8}$  E.844-1952
18. The Taking of Toll. Frontispiece to *The Taking of Toll being the Danā Lilā of Rājendra*, translated by Ananda K. Coomaraswamy, published by the Old Bourne Press, London. 1915. (J.P. 33)  
Woodcut.  $5\frac{1}{4} \times 4$  E.846-1952
19. Animals All. 1916. (J.P. 50)  
Wood-engraving.  $2\frac{1}{2} \times 2\frac{1}{2}$  E.876-1952
20. Madonna and Child: Madonna kneeling. Design for a Christmas Card. 1914. (J.P. 30, 1st state)  
Wood-engraving.  $2\frac{3}{8} \times 2\frac{1}{4}$  E.872-1952
21. The Happy Labourer. Illustration on page 82 of *The Devil's Devices* by H. D. C. Pepler, published by the Hampshire House Workshops, London. 1915. (J.P. 42, 4th state)  
Wood-engraving.  $5\frac{3}{8} \times 3\frac{3}{8}$  E.861-1952
22. D P and Cross. Design for St. Dominic's Press, Ditchling, Sussex. 1916. (J.P. 64)  
Woodcut.  $1\frac{1}{4} \times \frac{3}{8}$  E.895-1952
23. Circular device. Illustration on page 31, Volume I, Number 2 of *The Game*, published by St. Dominic's Press, December 1916. (J.P. 78)  
Wood-engraving. Circular, diameter  $1\frac{5}{8}$  E.907-1952
24. Lettering with nib: a b c x c, for a copy sheet illustrating handwriting by Edward Johnston, published by H. D. C. Pepler at Hampshire House, Hammersmith. 1916. (J.P. 71)  
Woodcut.  $1 \times 1\frac{5}{8}$  E.963-1952
25. Hottentot. 1920. (J.P. 172, early state)  
Woodcut.  $8 \times 2$  E.997-1952
26. The Last Judgment. Illustration to a broadsheet published by St. Dominic's Press. 1917. (J.P. 107)  
Wood-engraving.  $1\frac{7}{8} \times 2\frac{1}{4}$  E.939-1952
27. Diagram for Ice-House. Illustration on page 165 of *Cobbett's Cottage Economy*, with an introduction by G. K. Chesterton, published by the Hampshire House Workshops, London. 1916. (J.P. 57)  
Wood-engraving.  $5\frac{1}{4} \times 2\frac{3}{4}$  E.886-1952
28. Adam and Eve. Illustration on page 40 of *God and the Dragon*, rhymes by H. D. C. Pepler, No. 15 of the publications of St. Dominic's Press. 1917. (J.P. 87)  
Woodcut.  $1\frac{3}{4} \times 2\frac{3}{8}$  E.915-1952
29. Madonna and Child with Chalice. Illustration on the title-page to *Adeste Fideles a Christmas Hymn*, No. 12 of the publications of St. Dominic's Press. 1916. (J.P. 76)  
Wood-engraving.  $2\frac{1}{2} \times 1\frac{3}{4}$  E.905-1952
30. Epiphany. Illustration on page 1 of *God and the Dragon*. 1917. (J.P. 84)  
Wood-engraving.  $1\frac{3}{4} \times 2\frac{1}{2}$  E.912-1952
31. Parlers. Illustration on page 27 of *God and the Dragon*. 1917. (J.P. 85, 2nd state)  
Wood-engraving.  $1\frac{5}{8} \times 2\frac{1}{4}$  E.913(2)-1952
32. Palm Sunday. Illustration on page 6 of *God and the Dragon*. 1917. (J.P. 86)  
Wood-engraving.  $1\frac{5}{8} \times 2\frac{1}{2}$  E.914-1952
33. Jesus dies upon the Cross. Illustration of Station XII, after the artist's Stations of the Cross in Westminster Cathedral, on page 20 of *The Way of the Cross*, No. 17 of the publications of St. Dominic's Press. 1917. (J.P. 104, final state)  
Wood-engraving.  $2\frac{3}{8} \times 2\frac{3}{8}$  E.936-1952
34. Spray of leaves. Design to illustrate a funeral card, printed by St. Dominic's Press. 1917. (J.P. 108, final state)  
Wood-engraving.  $1\frac{1}{8} \times 1\frac{1}{2}$  E.941-1952
35. Paschal Lamb. Illustration on page 40, Volume I, Number 3 of *The Game*, published by St. Dominic's Press, Easter 1917. (J.P. 92, final state)  
Wood-engraving. Circular, diameter  $1\frac{7}{8}$  E.922-1952
36. Initial letter O with speedwell. Design to illustrate a funeral card, printed by St. Dominic's Press. 1917. (J.P. 110)  
Wood-engraving.  $1\frac{1}{8} \times 1\frac{1}{8}$  E.943-1952
37. Welsh Dragon. Illustration on page 13, Volume III, Number 1 of *The Game*, published by St. Dominic's Press, Corpus Christi 1919. (J.P. 150)  
Wood-engraving.  $\frac{7}{8} \times 1\frac{1}{8}$  E.971-1952
38. Flower. Design for Ethel Mairet of Ditchling. 1918. (J.P. 139)  
Wood-engraving. Circular, diameter  $\frac{5}{8}$  E.962-1952
39. Crucifix: En Ego. Illustration on page 14 of *Nisi Dominus*, rimes by H. D. C. Pepler, No. 29 of the publications of St. Dominic's Press, 1919. 1918. (J.P. 148)  
Wood-engraving.  $1\frac{7}{8} \times 1\frac{1}{2}$  E.980-1952



40. Penny Pie. Tail-piece on page 5 of *Three Poems* by H. D. C. Pepler, published by St. Dominic's Press. 1918. (J.P. 144)  
Wood-engraving.  $\frac{5}{8} \times \frac{5}{8}$  E.970-1952
41. Hand and Cross. 1920. The design was used as a letter-heading by H. D. C. Pepler. (J.P. 161)  
Wood-engraving.  $\frac{5}{8} \times \frac{5}{8}$  E.985-1952
42. Tail-piece on page 37 of *Wood-engraving* by R. John Beedham, No. 10 of the publications of St. Dominic's Press. 1920. (J.P. 169)  
Wood-engraving.  $\frac{7}{8} \times 1\frac{3}{8}$  E.993-1952
43. Dominican Shield. 1918. (J.P. 149a)  
Woodcut.  $1\frac{1}{4} \times 1$  E.982-1952
44. Stalk with leaves. Design to illustrate a funeral card printed by St. Dominic's Press. 1917. (J.P. 109)  
Wood-engraving.  $1 \times 1$  E.942-1952
45. Madonna and Child in vesica. Christmas Card. 1918. (J.P. 143)  
Wood-engraving.  $4\frac{1}{4} \times 1\frac{3}{4}$  E.969-1952
46. Handscrew; G clamp; plane. Illustrations on page 17 of *Woodwork* by A. Romney Green, No. 26 of the publications of St. Dominic's Press, 1918. 1917. (J.P. 123, 124, 124a)  
Wood-engravings. Overall size  $2 \times 3$  E.952-1952  
Note: *The engraving of the plane was not used in the book, nor was it given a serial number by the artist in his records.*
47. View of Ditchling. Design for the Ditchling Women's Institute. 1918. (J.P. 138, 1st state)  
Wood-engraving.  $\frac{7}{8} \times 2\frac{3}{8}$  E.960-1952
48. Three Martlets [*sic*]. Design for Messrs. Burns & Oates Ltd., London. 1914. (J.P. 28)  
Wood-engraving.  $2\frac{5}{8} \times 2\frac{1}{8}$  E.842-1952  
Note: *In this design, which represents the coat of arms of Thomas à Becket, the birds depicted are Cornish choughs and were erroneously described by the artist as martlets.*
49. The Holy Face. 1917. (J.P. 111, early state)  
Wood-engraving.  $3\frac{1}{8} \times 2\frac{1}{4}$  E.944-1952
50. The Resurrection. Illustration on page 37, Volume I, Number 3 of *The Game*, published by St. Dominic's Press, Easter 1917. (J.P. 91, 1st state)  
Wood-engraving.  $5\frac{5}{8} \times 3\frac{5}{8}$  E.919-1952
51. Christ and the Money-Changers. Illustration on page iii of *Riches*, Welfare Handbook No. 3, No. 28(3) of the publications of St. Dominic's Press. 1919. (J.P. 152)  
Wood-engraving.  $2\frac{1}{8} \times 3\frac{1}{8}$  E.973-1952
52. Spoil Bank Crucifix, with chapel [Ditchling, Sussex]. 1919. (J.P. 156)  
Wood-engraving.  $2\frac{7}{8} \times 4$  E.978-1952
53. New England Woods. Illustration on page 2 of *Three Poems* by Anada K. Coomaraswamy, printed by St. Dominic's Press, for private distribution. 1920. (J.P. 163, early state)  
Woodcut.  $3\frac{3}{4} \times 2\frac{3}{8}$  E.987-1952
54. Penguin. 1920. (J.P. 170)  
Woodcut.  $3\frac{1}{4} \times 2\frac{1}{8}$  E.994-1952
55. Girl with deer. Book-plate of Ananda K. Coomaraswamy. 1920. (J.P. 173)  
Wood-engraving.  $2\frac{1}{2} \times 2\frac{1}{2}$  E.998-1952
56. Bambino. Design for a Christmas Card. 1910. (J.P. 174)  
Woodcut.  $2\frac{5}{8} \times 1\frac{3}{4}$  E.999-1952
57. Lawyer's Wig. Illustration on the cover-title of *The Law the Lawyers Know About*, No. 9(a) of the publications of St. Dominic's Press. 1923. (J.P. 230)  
Wood-engraving.  $1 \times \frac{5}{8}$  E.1064-1952
58. St. Martin. Design for the letter-heading of R. F. Martin. 1922. (J.P. 212, 2nd state)  
Wood-engraving.  $1\frac{1}{2} \times 1\frac{1}{4}$  E.1091(2)-1952
59. The Blessed Trinity with the Blessed Virgin. Illustration, after a drawing by Elizabeth Gill, on page 17, Volume IV, Number 2 of *The Game*, published by St. Dominic's Press, February 1921. (J.P. 181)  
Wood-engraving.  $3\frac{1}{8} \times 3\frac{3}{4}$  E.1006-1952
60. Tree and Burin. Design for the Society of Wood-Engravers, used as an illustration on the front covers of the catalogues of their annual exhibitions. (J.P. 188, early state)  
Lettered W-E.  
Wood-engraving.  $2\frac{1}{8} \times 1\frac{3}{4}$  E.1015-1952  
Note: *The final state of this engraving is without the letters 'W-E' and is signed in reverse 'EG'.*
61. The Lion. 1921. (J.P. 179, final state)  
Wood-engraving.  $2\frac{1}{4} \times 3\frac{1}{8}$  E.1004-1952  
Note: *This design is also known as 'She loves me not'.*

62. Nude Crucifix. The block was subsequently carved. 1922. (J.P. 192, late state)  
*Lettered INRI.*  
*Wood-engraving.*  $4\frac{1}{2} \times 1\frac{1}{2}$  E.1019-1952
63. Westward Ho! Engraved after a drawing by David Jones. 1921. (J.P. 185)  
*Wood-engraving.*  $5 \times 3\frac{5}{8}$  E.1010-1952
64. Clare [portrait of Mrs. H. D. C. Pepler]. 1922. (J.P. 196, early state)  
*Wood-engraving.*  $6\frac{5}{8} \times 4\frac{5}{8}$  E.1023-1952
65. The Thorn in the Flesh. 1921. (J.P. 184)  
*Wood-engraving.*  $4\frac{7}{8} \times 4\frac{3}{8}$  E.1009-1952
66. Madonna and Child. Book-plate of the Rev. Desmond Chute. 1923. (J.P. 216)  
*Wood-engraving.*  $2\frac{3}{4} \times 1\frac{1}{4}$  E.1050-1952
67. St. Martin. Book-plate, after a design by David Jones, of Thomas Lowinsky. 1922. (J.P. 207)  
*Wood-engraving.*  $3\frac{3}{4} \times 2\frac{3}{4}$  E.1038-1952
68. Nuptials of God. Illustration on page 3, Volume VI, Number 34 of *The Game*, published by St. Dominic's Press, January 1923. 1922. (J.P. 214)  
*Wood-engraving.*  $2\frac{5}{8} \times 2$  E.1048-1952
69. St. George and the Dragon. Design for the Lancashire Catholic Players. 1922. (J.P. 213)  
*Wood-engraving.*  $1\frac{1}{2} \times 1\frac{7}{8}$  E.1047-1952
70. St. Sebastian. The block was subsequently carved. 1922. (J.P. 200)  
*Wood-engraving.*  $4\frac{1}{4} \times 1\frac{3}{4}$  E.2128-1952
71. Dress, 1920. Illustration on page 1 of *Dress, Welfare Handbook* No. 7, by the artist, No. 28(7) of the publications of St. Dominic's Press. Engraved after a drawing by Edward Sullivan for *A Modern Utopia* by H. G. Wells. (J.P. 186)  
*Wood-engraving.*  $3\frac{3}{4} \times 3\frac{1}{8}$  E.1011-1925
72. Clock Tower [Ingatstone, Essex]. 1922. (J.P. 203)  
*Woodcut.*  $2\frac{1}{4} \times 2\frac{1}{8}$  E.1033-1952
73. Mary at the Sepulchre. Engraved after a drawing by David Jones and subsequently carved. 1923. (J.P. 262)  
*Wood-engraving.*  $3 \times 2\frac{1}{4}$  E.1096-1952
74. Autumn Midnight. Frontispiece to *Autumn Midnight* by Frances Cornford, printed by St. Dominic's Press, published by The Poetry Bookshop, London. 1923. (J.P. 231)  
*Wood-engraving.*  $4\frac{5}{8} \times 3\frac{1}{4}$  E.1065-1952
75. Girl in Bath, II [portrait of Petra, the artist's daughter]. (J.P. 218)  
*Wood-engraving.*  $4\frac{1}{4} \times 4\frac{1}{8}$  E.1052-1952
76. Daily Herald Order of Industrial Heroism. 1923.  
*Wood-engravings and letterpress.* *Size of sheet*  $7\frac{3}{4} \times 9\frac{1}{2}$   
E.1055-1952
- St. Christopher. (J.P. 220)  $5 \times 2\frac{1}{2}$   
A rose-plant in Jericho. (J.P. 221)  $4\frac{3}{4} \times 2\frac{5}{8}$   
Wave. (J.P. 222)  $\frac{1}{2} \times 2\frac{3}{4}$   
Five-pointed star. (J.P. 223)  $1\frac{1}{8} \times 1$
77. Jesuit Martyr. Book-plate of James Comly McCoy. 1923. (J.P. 263, final state)  
*Wood-engraving.*  $3\frac{1}{2} \times 2\frac{3}{8}$  E.1099-1952
78. Mother and Child. Illustration on page 24 of *Sonnets and Verses* by Enid Clay, No. 25 of the publications of the Golden Cockerel Press, Waltham St. Lawrence, Berkshire, 1925. 1924. (J.P. 286)  
*Wood-engraving.*  $3\frac{3}{8} \times 3\frac{3}{8}$  E.1124-1925
79. Gordian Gill. 1924. (J.P. 280)  
*Engraving.*  $8\frac{1}{2} \times 6$  E.1116-1952
80. Teresa and Winifred Maxwell. 1923. (J.P. 255, early state)  
*Wood-engraving.*  $4\frac{1}{8} \times 4\frac{5}{8}$  E.1089-1952  
*Note: This state is without the engraved names of the sitters.*
81. Naked Girl lying on Grass. Illustration on page 17 of *Sonnets and Verses* by Enid Clay, 1925. 1924. (J.P. 284)  
*Wood-engraving.*  $1\frac{5}{8} \times 3\frac{1}{8}$  E.1122-1952
82. Flower-piece. Illustration on page 32 of *Sonnets and Verses* by Enid Clay, 1925. 1924. (J.P. 281)  
*Wood-engraving.*  $5\frac{1}{4} \times 3\frac{7}{8}$  E.1117-1952
83. Death and the Lady. Illustration on page 10 of *Sonnets and Verses* by Enid Clay, 1925. 1924. (J.P. 285)  
*Wood-engraving.*  $5\frac{7}{8} \times 3\frac{3}{8}$  E.1123-1952
- 84-88. Initial letters for *Autumn Midnight* by Frances Cornford. 1923.  
84. W with woman and child, on page 8. (J.P. 237)  
*Wood-engraving.*  $\frac{7}{8} \times 1\frac{3}{4}$  E.1070-1952  
85. T with man and thistles, on page 7. (J.P. 236)  
*Wood-engraving.*  $\frac{7}{8} \times \frac{7}{8}$  E.1069-1952

86. A with princess and gipsy, on page 12. (J.P. 242)  
Wood-engraving.  $1 \times 1\frac{1}{8}$  E.1075-1952
87. C with bird-cage, on page 18. (J.P. 245)  
Wood-engraving.  $\frac{7}{8} \times \frac{3}{4}$  E.1078-1952
88. A with woman and child, on page 7. (J.P. 235)  
Wood-engraving.  $1\frac{1}{8} \times 1$  E.1068-1952
89. Woman's Head. Experiment in cross-hatching. 1923. (J.P. 229)  
Wood-engraving.  $1\frac{5}{8} \times 1\frac{1}{2}$  E.1063-1952
90. Figure of a girl, seated. 1923. The block was subsequently carved. (J.P. 267)  
Wood-engraving.  $1\frac{3}{8} \times 1\frac{1}{2}$  E.1102-1952
91. Crown of Thorns. Illustration to 'St Thomas Aquinas Calendar 1925', published by St. Dominic's Press, 1924. 1923. (J.P. 252)  
Wood-engraving.  $\frac{3}{4} \times \frac{3}{4}$  E.1085-1952
92. Sacred Heart with Crown of Thorns. Illustration to 'St. Thomas Aquinas Calendar 1925', published by St. Dominic's Press, 1924. 1923. (J.P. 251)  
Wood-engraving.  $\frac{3}{4} \times \frac{3}{4}$  E.1084-1952
93. The Bee Sting. 1924. (J.P. 292, 2nd state)  
Wood-engraving.  $5\frac{1}{8} \times 2$  E.1135-1952
94. Venus. 1924. (J.P. 290, 2nd state)  
Wood-engraving.  $5\frac{3}{8} \times 1\frac{1}{2}$  E.1130-1952
95. Youth and Love. Illustration on the title-page to *Sonnets and Verses* by Enid Clay, 1925. 1924. (J.P. 283)  
Wood-engraving.  $1\frac{3}{4} \times 2\frac{3}{4}$  E.1121-1952
96. The Holy Ghost as Dove. Design originally incorporated in the 'Daily Herald Order of Industrial Heroism'. 1923. (J.P. 224)  
Wood-engraving.  $1\frac{3}{8} \times 1\frac{1}{2}$  E.1056-1952
97. Safety First. 1924. (J.P. 295)  
Wood-engraving.  $6 \times 6\frac{1}{2}$  E.1139-1952
98. The Crucifixion. Illustration on page 12 of *Passio Domini Nostri Jesu Christi*, No. 35 of the publications of the Golden Cockerel Press. 1926. (J.P. 353)  
Wood-engraving.  $6\frac{1}{8} \times 4\frac{1}{8}$  E.1203-1952
99. Adam and Eve in Heaven, or the Public-House in Paradise. Illustration to face page 1 of *Art & Love* by the artist, printed by the Golden Cockerel Press for Douglas Cleverdon, Bristol, 1928. 1927. (J.P. 480)  
Engraving.  $4\frac{1}{2} \times 2\frac{3}{4}$  E.1305-1952
100. Flying Buttresses [St. Pierre, Chartres]. Illustration to face page 10 of *Id Quod Visum Placet* by the artist, printed by the Golden Cockerel Press for the author, Capel-y-ffin, Abergavenny. 1926. (J.P. 373)  
Engraving.  $4\frac{1}{2} \times 2\frac{3}{4}$  E.1221-1952
101. The Shepherds. 1924. (J.P. 301)  
Wood-engraving, intaglio print.  $2\frac{3}{8} \times 3\frac{1}{4}$  E.1145-1952
102. Book-plate of the Hon. Ralph Edward Gathorne-Hardy. 1925. (J.P. 307)  
Engraving.  $4 \times 2\frac{1}{2}$  E.1151-1952
103. Girl with Three Scallops. Book-plate of Kate Fletcher. 1927. (J.P. 492)  
Engraving.  $3\frac{1}{2} \times 2\frac{1}{4}$  E.1318-1952
104. Roundel, with a crouching figure by Aristide Maillol, and lettering by Eric Gill. Device in *P. Vergilii Maronis Eclogae & Georgica Latine Et Germanice Volumen Primus: Eclogae*, revised by Thomas Achelis and Alfred Körte, printed by the Cranach Press and published by Insel-Verlag, Leipzig, 1926. 1925. (J.P. 313)  
Woodcut. Circular, diameter  $2\frac{1}{2}$  E.1158-1952
105. Earth Waiting. Illustration to face page 8 of *Procreant Hymn* by E. Powys Mathers, No. 37 of the publications of the Golden Cockerel Press, 1926. (J.P. 360)  
Engraving.  $4\frac{1}{2} \times 3\frac{1}{2}$  E.1208-1952
106. Crucifix. 1926. (J.P. 376)  
Engraving.  $7 \times 5$  E.1224-1952
107. St. Thomas's Hands. Design for the title-page to *Id Quod Visum Placet* by the artist. 1926. (J.P. 382)  
Wood-engraving.  $1\frac{3}{8} \times 1\frac{5}{8}$  E.1229-1952
108. Boy with drawing-board. Design for the title-page to *The Architects' Journal*, published by The Architectural Press, London, first used 6 January 1926. 1925. (J.P. 346)  
Wood-engraving.  $1\frac{1}{2} \times 1\frac{7}{8}$  E.1197-1952
109. St. Bernadette. 1926. (J.P. 381)  
Wood-engraving.  $4\frac{1}{4} \times 3\frac{1}{4}$  E.1228-1952
110. A Garden enclosed. Illustration on page 27 of *The Song of Songs*. 1925. (J.P. 324)  
Wood-engraving.  $2 \times 1\frac{3}{4}$  E.1172-1952
111. Child with letter T as Crucifix. Tail-piece on page 310 of Chaucer's *Troilus and Criseyde*. 1927. (J.P. 487)  
Wood-engraving.  $1\frac{3}{4} \times 1\frac{3}{4}$  E.1312-1952



- 112 Eve. 1926. (J.P. 380)  
Wood-engraving.  $9\frac{1}{2} \times 4\frac{3}{4}$  E. 1227-1952
113. The Good Shepherd. Design for the Ordination Card of the Rev. Desmond Chute. 1927. (J.P. 489)  
Wood-engraving.  $3\frac{3}{8} \times 1\frac{7}{8}$  E. 1315-1952
114. A Snake. Book-plate designed for the Rev. John Gray for Mark André Raffalovich. 1925. (J.P. 335)  
Wood-engraving.  $\frac{1}{2} \times 2\frac{3}{8}$  E. 1183-1952
115. The Convert. 1925. (J.P. 308)  
Wood-engraving.  $3\frac{5}{8} \times 2\frac{5}{8}$  E. 1152-1952
116. Girl in leaves. Design for a tail-piece. 1926. (J.P. 386)  
Wood-engraving.  $1\frac{1}{4} \times 2$  E. 1231(2)-1952
117. Woman bending. 1926. (J.P. 388, 2nd state)  
Wood-engraving.  $2\frac{1}{2} \times 2$  E. 1233-1952
118. Dalliance. Illustration to face page 15 of *Procreant Hymn* by E. Powys Mathers. 1926. (J.P. 362)  
Engraving.  $4\frac{1}{2} \times 3\frac{1}{2}$  E. 1210-1952
119. On my Bed by Night. Illustration on page 20 of *The Song of Songs*, No. 31 of the publications of the Golden Cockerel Press. 1925. (J.P. 320)  
Wood-engraving.  $2\frac{5}{8} \times 3\frac{7}{8}$  E. 1168-1952
120. The Bird in the Bush. Illustration to face page 1 of *Art & Prudence* by the artist, No. 61 of the publications of the Golden Cockerel Press. 1928. (J.P. 505)  
Engraving.  $4\frac{5}{8} \times 3$  E. 1331-1952
121. The Skaters. After a photograph in the *Daily Mirror*. 1926. (J.P. 368, 2nd state)  
Engraving.  $4\frac{1}{2} \times 4\frac{1}{2}$  E. 1216-1952
- 122-127. Decorative borders to Chaucer's *Troilus and Criseyde*, No. 50 of the publications of the Golden Cockerel Press, 1927.
122. Naked Youth. Border on pages 28, 56, 92, 122, 150 and 280. (J.P. 423)  
Wood-engraving.  $7 \times 1\frac{1}{4}$  E. 1259(1)-1952
123. Naked Girl looking back. Border on pages 29, 49, 123, 151, 192 and 281. (J.P. 424)  
Wood-engraving.  $7 \times 1\frac{3}{4}$  E. 1259(2)-1952
124. Man with Raised Sword. Border on pages 24, 52, 188, 210, 228, 264 and 298. (J.P. 439)  
Wood-engraving.  $7 \times 1\frac{1}{4}$  E. 1271(1)-1952
125. Cupid running, Ape and Satyr in Tree. Border on pages 3, 25, 111, 197, 229, 265 and 291. (J.P. 440)  
Wood-engraving.  $7 \times 1\frac{1}{2}$  E. 1271(2)-1952
126. Chaucer writing. Border on page 179. (J.P. 444)  
Wood-engraving.  $7 \times 1\frac{3}{4}$  E. 1273(2)-1952
127. Chaucer and Cupid. Border on pages 2, 106, 176 and 234. (J.P. 443)  
Wood-engraving.  $6\frac{7}{8} \times 1\frac{1}{4}$  E. 1273(1)-1952
128. Initial letters for use in Chaucer's *Troilus and Criseyde*. 1927. (J.P. 477)  
Woodcuts. Various sizes E. 1300-1952
129. An alphabet. Letters designed for the Golden Cockerel Press. 1928. (J.P. 552)  
Woodcuts. Various sizes E. 1357-1952
130. Approaching Dawn. Illustration on page 12 of Chaucer's *Troilus and Criseyde*. 1927. (J.P. 470)  
Wood-engraving.  $7 \times 4\frac{1}{2}$  E. 1291-1952
131. Nativity. Illustration on page 1 of *Gloria in Profundis* by G. K. Chesterton, published by Faber & Gwyer Ltd., London. 1927. (J.P. 479, 1st state)  
Wood-engraving.  $4\frac{7}{8} \times 3\frac{1}{8}$  E. 1302-1952
132. Marbling. Illustration on page 249, Volume I of *Tristram Shandy* by Laurence Sterne, No. 66 of the publications of the Golden Cockerel Press. 1929. (J.P. 561)  
Wood-engraving.  $5\frac{3}{4} \times 3\frac{3}{4}$  E. 1368-1952
133. Leda loved. Frontispiece to *Leda* by Aldous Huxley. 1929. (J.P. 617, final state)  
Wood-engraving.  $5\frac{3}{4} \times 3\frac{1}{4}$  E. 1407-1952
134. Initial letter H, and Venus and Cupid with the Golden Cockerel. Illustration on page 1, Volume I of Chaucer's *The Canterbury Tales*. 1928. (J.P. 535)  
Wood-engraving.  $6\frac{1}{2} \times 5\frac{1}{8}$  E. 1347(1)-1952
135. The Parson's Tale. Initial letter O and an illustration on page 123, Volume IV of Chaucer's *The Canterbury Tales*, 1931. 1930. (J.P. 677)  
Wood-engraving.  $6\frac{3}{4} \times 5\frac{1}{4}$  E. 1456-1952
136. Amnon. Frontispiece to *The Story of Amnon*, No. 1 of the publications of René Hague and Eric Gill at Pigotts. 1930. (J.P. 709)  
Wood-engraving.  $3\frac{1}{8} \times 2\frac{5}{8}$  E. 1479-1952
137. Girl sitting in leaves: Belle Sauvage I. Illustration on page 205 of *The Legion Book*, edited by Captain H. Cotton Minchin, published by The Curwen Press, London. 1929. (J.P. 558)  
Wood-engraving.  $3\frac{3}{8} \times 2\frac{3}{8}$  E. 1365-1952

138. Fig Leaf. Design for the title-page to *Leda* by Aldous Huxley, published by Doubleday, Doran & Co. Inc., New York. 1929. (J.P. 615)  
Wood-engraving.  $1\frac{3}{8} \times 1\frac{1}{4}$  E.1404-1952
139. The Triumph of St. Perpetua. Illustration to *The Passion of Perpetua and Felicity*, translated by Walter Shewring, published as an inset to *The Fleuron*, Number VII by the Cambridge University Press and Doubleday, Doran & Co. Inc., New York, 1930. 1928. (J.P. 555, 1st state)  
Wood-engraving.  $3\frac{1}{2} \times 3\frac{1}{4}$  E.1360-1952
140. Angel holding a book. Book-plate of Elizabeth Foster and Arthur Carey. 1928. (J.P. 501)  
Wood-engraving.  $3\frac{5}{8} \times 2\frac{1}{8}$  E.1327-1952
141. Cana of Galilee. Initial letter A used on page 217 of *The Four Gospels*. 1931. (J.P. 814)  
Wood-engraving.  $2\frac{1}{4} \times 2\frac{1}{8}$  E.1548(2)-1952
142. Trousers and spats. Tail-piece on page 199 of *Clothes* by the artist, 1931. 1930. (J.P. 722)  
Wood-engraving.  $2 \times 2$  E.1491-1952
143. The money bag. Tail-piece to 'The Monk's Tale' on page 165, Volume II of Chaucer's *The Canterbury Tales*, No. 63 of the publications of the Golden Cockerel Press. 1929. (J.P. 602)  
Wood-engraving.  $2\frac{1}{2} \times 4\frac{1}{2}$  E.1396-1952
144. More's Utopian Alphabet. Illustration on page 138 of *Utopia* by Sir Thomas More, edited by A. W. Read, No. 65 of the publications of the Golden Cockerel Press. 1929. (J.P. 560)  
Wood-engraving.  $4\frac{1}{8} \times 2\frac{5}{8}$  E.1367-1952
145. The Roman eagle and SPQR. Initial letter A used on page 203 of *The Four Gospels*, No. 78 of the publications of the Golden Cockerel Press. 1931. (J.P. 808)  
Wood-engraving.  $2\frac{1}{8} \times 2$  E.1548(1)-1952
146. Ecce tu pulchra es. An illustration, which was not used, to *Canticum Canticorum*, published by the Cranach Press, Weimar, 1931. 1929. (J.P. 614)  
Wood-engraving.  $5\frac{3}{4} \times 2\frac{3}{4}$  E.1401-1952
147. Nigra sum sed formosa. Frontispiece to *Canticum Canticorum*, published by the Cranach Press, Weimar, 1931. 1929. (J.P. 618)  
Wood-engraving.  $5\frac{7}{8} \times 2\frac{3}{4}$  E.1408-1952
148. Transiliens colles. Illustration on page 9 of *Canticum Canticorum*, 1931. 1930. (J.P. 666)  
Wood-engraving.  $5\frac{7}{8} \times 2\frac{3}{4}$  E.1446-1952
149. Sculpture, No. 1. Design, which was not used, for the book-jacket of *Some Modern Sculptors* by Stanley Casson, published by the Oxford University Press. 1930. (J.P. 628)  
Wood-engraving.  $4\frac{3}{4} \times 2\frac{1}{4}$  E.1417-1952
150. Sculpture, No. 2. Experiment with a multiple tool, 1930. (J.P. 629)  
Wood-engraving.  $5\frac{1}{8} \times 2\frac{1}{2}$  E.1418-1952
151. Pigotts Roads. A map showing the position of the artist's house Pigotts, North Dean, near Speen, High Wycombe, Buckinghamshire. 1928. (J.P. 556)  
Wood-engraving.  $4\frac{1}{2} \times 3\frac{1}{8}$  E.1362-1952
- 152-155. Initial letters for *Canticum Canticorum*. 1931.  
Wood-engravings.
152. Q, with lovers. (J.P. 736)  $1 \times 1\frac{1}{8}$   
E.1504(2)-1952
153. W. (J.P. 744)  $\frac{3}{4} \times 1\frac{1}{8}$   
E.1504(10)-1952
154. I. (J.P. 742)  $\frac{3}{4} \times \frac{1}{2}$   
E.1504(8)-1952
155. M. (J.P. 737)  $\frac{3}{4} \times 1$   
E.1504(3)-1952
156. Three alphabets. Illustration on page 65 of *Typography* by the artist, printed by René Hague and Eric Gill, and published by Sheed and Ward Ltd., London. 1931. (J.P. 732, 2nd state)  
Wood-engraving.  $2\frac{3}{4} \times 3\frac{1}{8}$  E.1501-1952
157. To the King. Dedication in the de luxe edition of *The Testament of Beauty* by Robert Bridges, published by the Clarendon Press, Oxford. 1929. (J.P. 621)  
Wood-engraving.  $2\frac{5}{8} \times 3$  E.1410-1952
- 158-163. Decorative borders to Chaucer's *The Canterbury Tales*. 1929, 1930.
158. Fox on hind legs. Border on page 180, Volume II; pages 32, 58, 130, Volume III; page 105, Volume IV. 1929. (J.P. 573)  
Wood-engraving.  $7\frac{3}{8} \times 1\frac{1}{8}$  E.1375(1)-1952
159. Cock and Hen with three chicks. Border on page 181, Volume II; page 171, Volume III; page 73, Volume IV. 1929. (J.P. 574)  
Wood-engraving.  $7\frac{1}{4} \times 1\frac{3}{4}$  E.1375(2)-1952
160. Naked girl in spray, head thrown back to left, four leaves. Border on pages 2, 68, 120, and 165, Volume III. 1930. (J.P. 646)  
Wood-engraving.  $7\frac{1}{4} \times 1\frac{1}{4}$  E.1427(1)-1952



161. Naked girl in spray, head upright, hands over head. Border on pages 69, 181, Volume II; page 80, Volume IV. 1930. (J.P. 647)  
Wood-engraving.  $7\frac{3}{8} \times 1\frac{3}{4}$  E.1427(2)-1952
162. Death at foot of tree. Border on pages 8, 26, Volume III; pages 74, 116, Volume IV. 1930. (J.P. 632)  
Wood-engraving.  $7 \times 1\frac{1}{4}$  E.1420(1)-1952
163. Three men hanged. Border on page 27, Volume III. 1930. (J.P. 633)  
Wood-engraving.  $7\frac{1}{8} \times 1\frac{1}{2}$  E.1420(2)-1952
164. Christ at Emmaus. Illustration embodying the initial work 'And' to St. Luke XXIV, 13 on page 208 of *The Four Gospels*. 1931. (J.P. 810)  
Wood-engraving.  $2\frac{3}{4} \times 6\frac{1}{4}$  E.1550-1952
165. The Lion of St. Mark. Illustration on page 79 of *The Four Gospels*. 1931. (J.P. 762)  
Wood-engraving.  $4\frac{1}{2} \times 5\frac{3}{8}$  E.1510-1952
166. The burial of Christ. Illustration embodying the initial word 'And' to St. Luke XXIII, 50 on page 206 of *The Four Gospels*. 1931. (J.P. 809)  
Wood-engraving.  $7\frac{5}{8} \times 7\frac{1}{2}$  E.1549-1952
167. Design for the cover of the *Journal* of the Royal Institute of British Architects, first used in issue No. 1, Volume 39, Third series, 7 November 1931. (J.P. 824)  
Wood-engraving.  $4\frac{1}{2} \times 4\frac{5}{8}$  E.1560-1952
168. Man and woman in a garden. Frontispiece to *The Sonnets of William Shakespeare*, edited by Margaret Flower, printed by René Hague and Eric Gill, and published by Cassell & Co. Ltd., London. 1933. (J.P. 852)  
Wood-engraving.  $3\frac{3}{4} \times 2\frac{3}{8}$  E.1581-1952
169. Lovers (The Pregnant Wife). 1932. (J.P. 835)  
Wood-engraving.  $3\frac{3}{8} \times 2\frac{1}{8}$  E.1567-1952
170. 'I am set naked on your kingdom'. Illustration on page 95 of Shakespeare's *Hamlet Prince of Denmark*, 1933. 1932. (J.P. 846)  
Wood-engraving.  $3\frac{3}{4} \times 3$  E.1575-1952
171. Stag. Book-plate of A. H. Tandy. 1932. (J.P. 839)  
Wood-engraving.  $3 \times 1\frac{7}{8}$  E.1571-1952
172. Laocoon. Design for the jacket of the *XX Century Library*, published by John Lane Ltd., The Bodley Head, London. 1934. (J.P. 854)  
Wood-engraving.  $2\frac{7}{8} \times 2\frac{3}{4}$  E.1583-1952
173. The Leisure State. Illustration on page 1 of *Unemployment* by the artist, printed by René Hague and Eric Gill, and published by Faber & Faber Ltd., London. 1933. (J.P. 850)  
Wood-engraving.  $4\frac{1}{4} \times 3\frac{1}{4}$  E.1579-1952
174. St. John. Illustration on page 47 of *The Passion of Our Lord*, printed by René Hague and Eric Gill, published by Faber & Faber Ltd., London. 1934. (J.P. 865)  
Wood-engraving.  $5\frac{1}{4} \times 2\frac{3}{8}$  E.1594-1952
175. St. Luke. Illustration on page 33 of *The Passion of Our Lord*. 1934. (J.P. 864)  
Wood-engraving.  $4\frac{7}{8} \times 2$  E.1593-1952
176. The Single Bed ('Thanks'). Illustration on page 34 of *The Constant Mistress* by Enid Clay, No. 101 of the publications of the Golden Cockerel Press, London. 1934. (J.P. 875)  
Wood-engraving.  $3 \times 2\frac{3}{4}$  E.1605-1952
177. The Lost Child. Frontispiece to *The Lost Child, and Other Stories* by Mulk Raj Anand, printed by René Hague and Eric Gill, and published by J. A. Allen & Co., London. 1934. (J.P. 855)  
Wood-engraving.  $5\frac{3}{8} \times 3\frac{3}{8}$  E.1584-1952
178. The Lord's Song. Frontispiece to *The Lord's Song*, a sermon by the artist, No. 91 of the publications of the Golden Cockerel Press. 1934. (J.P. 856)  
Wood-engraving.  $5\frac{1}{2} \times 2\frac{3}{4}$  E.1585-1952
179. Eve. Book-plate of Jacob Weiss. 1935. (J.P. 885)  
Wood-engraving.  $3\frac{1}{8} \times 2$  E.1615-1952
180. Clover and monogram DC. Design for the mark of the press of Douglas Cleverdon, the Clover Hill Press. 1935. (J.P. 897)  
Wood-engraving.  $\frac{7}{8} \times 1$  E.1626-1952
181. History: Man just going on walking. Illustration on the title-pages to the volumes of Shakespeare's historical plays, in the series *The New Temple Shakespeare*, edited by M. R. Ridley, and published by J. M. Dent & Sons Ltd., London, and E. P. Dutton & Co. Inc., New York, 1934-1936. 1934. (J.P. 859)  
Wood-engraving.  $2\frac{5}{8} \times 2\frac{1}{2}$  E.1588-1952
182. Bartimeus. Illustration on the book-jacket of *The Aldine Bible*, edited by M. R. James, O.M., D.LITT., published in 4 volumes by J. M. Dent & Sons Ltd., London. 1934. (J.P. 868)  
Wood-engraving.  $4 \times 1\frac{7}{8}$  E.1597-1952
183. Title-page to Shakespeare's *Hamlet Prince of Denmark*, printed by René Hague and Eric Gill, for



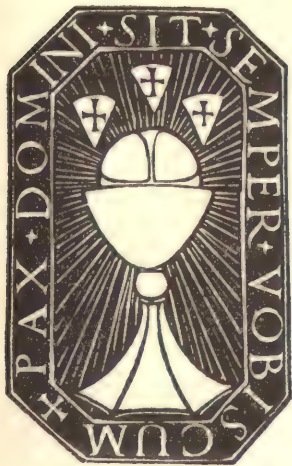
- the Limited Editions Club, New York, 1933. 1932. (J.P. 838)  
*Wood-engraving.*  $7\frac{1}{4} \times 4\frac{1}{2}$  E.1570-1952
184. Naphill Jubilee Card. 1935. (J.P. 888)  
*Wood-engraving.*  $4\frac{3}{8} \times 5\frac{1}{2}$  E.1618-1952
185. Book-plate of Thereze Mary Hope. 1935. (J.P. 883)  
*Wood-engraving.*  $2\frac{1}{2} \times 2\frac{7}{8}$  E.1613-1952
186. Apocalypse. Illustration on page 138, Volume IV of *The Aldine Bible*, edited by M. R. James, O.M., D.LITT., published by J. M. Dent & Sons Ltd., London. 1936. (J.P. 909)  
*Wood-engraving.*  $6\frac{1}{4} \times 4\frac{1}{4}$  E.1638-1952
187. Churub and ribbon with lettering. Design for the cover of the programme for the evening concert on the third day of the Petersfield Music Festival, 26 April 1935. (J.P. 882)  
*Wood-engraving.*  $3\frac{7}{8} \times 3\frac{3}{4}$  E.1612-1952
188. Woman asleep. Illustration on page 15 of *The Green Ship* by Patrick Miller, No. 111 of the publications of the Golden Cockerel Press. 1936. (J.P. 901)  
*Wood-engraving.*  $2\frac{3}{4} \times 5$  E.1630-1952
189. The fall of Wolsey. Illustration to face page 76 of Shakespeare's *Henry the Eighth*, edited by Herbert Farjeon, published by the Limited Editions Club, New York, 1939. 1937. (J.P. 928)  
*Wood-engraving.*  $8\frac{7}{8} \times 5\frac{7}{8}$  E.1655-1952
190. Illustration from *Twenty-five nudes*, with an introduction by the artist, printed by René Hague and Eric Gill, and published by J. M. Dent & Sons Ltd., London, 1938. 1937. (J.P. 945)  
*Wood-engraving.*  $9\frac{1}{8} \times 5\frac{5}{8}$  E.1672-1952
191. Woman looking through foliage. Book-plate of Samuel Kahn. 1936. (J.P. 907)  
*Wood-engraving.*  $3\frac{7}{8} \times 3$  E.1636-1952
192. Madonna and Child. Design for the Peace Pledge Union, Christmas 1937. (J.P. 932)  
*Wood-engraving.*  $5\frac{7}{8} \times 3\frac{3}{8}$  E.1659-1952
193. Triton. Design for an end-paper to the volumes in the series *Collins' Illustrated Pocket Classics*, published by William Collins, Sons & Co. Ltd., London, 1936. 1935. (J.P. 890)  
*Wood-engraving.*  $4\frac{1}{2} \times 3$  E.1620-1962
194. Eve. Experiment with type-metal. (J.P. 920)  
*Engraving.*  $4 \times 1\frac{1}{2}$  E.1647-1952
195. Birdhouse. Illustration on the title-page to *Bird House. The Reminiscences of Emma Thurston Lamberton*, with an introduction by May Lamberton Becker, privately printed for Beatrice Lamberton Warde. 1937. (J.P. 933)  
*Wood-engraving.*  $3\frac{1}{8} \times 2$  E.1660-1952
196. Rahere. Design which in the 1st state had been used as an illustration on the cover of the *Saint Bartholomew's Hospital Journal*, February and March 1938. 1937. (J.P. 964, 2nd state)  
*Wood-engraving.*  $4\frac{3}{8} \times 3\frac{1}{4}$  E.1691-1952
197. Man and woman embracing. Design to illustrate the card announcing the marriage of Margaret Clay. 1938. (J.P. 979)  
*Wood-engraving.*  $2\frac{5}{8} \times 1\frac{5}{8}$  E.1706-1952
198. The Pelican and her young. Illustration to *Social Principles & Directions*, second edition, compiled by the artist, published by Hague, Gill and Davey, High Wycombe, Buckinghamshire, 1940. 1939. (J.P. 987)  
*Wood-engraving.*  $1\frac{5}{8} \times 2\frac{5}{8}$  E.1712-1952
199. David and Goliath. Illustration on page 49 of *The English Bible—Selections*, edited by Arthur Mayhew, published by Ginn & Co. Ltd., London. 1938. (J.P. 982)  
*Wood-engraving.*  $3\frac{3}{4} \times 3\frac{1}{2}$  E.1708-1952
200. I am a little world. Illustration on page vi of *The Holy Sonnets of John Donne*, with an introduction by Hugh l'A. Fausset, printed by René Hague and Eric Gill, and published by J. M. Dent & Sons Ltd., London. 1938. (J.P. 976)  
*Woodcut.*  $5\frac{1}{4} \times 3\frac{1}{4}$  E.1703-1952
201. A Hart. Design for the Ordination Card for Dr. Broomfield, O.S.B. 1939. (J.P. 988)  
*Wood-engraving.*  $4\frac{3}{4} \times 2\frac{1}{2}$  E.2120-1952
202. Dove with olive branch. Commemorative stamp for the League of Nations Union. 1939. (J.P. 986)  
*Wood-engraving.*  $1\frac{1}{8} \times 1\frac{7}{8}$  E.2119-1952
203. The Attack. Illustration on the verso of the title-page to *The Travels and Sufferings of Father Jean de Brébeuf*, edited and translated by Theodore Besterman, No. 136 of the publications of the Golden Cockerel Press. 1938 (J.P. 972)  
*wood-engraving*  $4\frac{1}{4} \times 5$  E.1699-1952
204. Virgin and Child. Christmas Card for the Peace Pledge Union. 1938. (J.P. 980)  
*Wood-engraving.*  $5\frac{1}{8} \times 3\frac{1}{2}$  E.2118-1952
205. Blind Girl. Design for an advertisement for the National Institute for the Blind. 1939. (J.P. 991)  
*Wood-engraving.*  $5\frac{5}{8} \times 2\frac{1}{4}$  E.1715-1952



## PLATES







1. Chalice and Host  
with particles. 1914



5. Book-plate. 1909



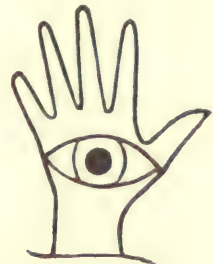
7. The Slaughter of the Innocents. 1914



2. Christmas Card. 1908



3. Self Portrait.  
1908



4. Hand and  
eye. 1908



6. Funeral Card, 1911



8. Crucifix. 1913



9. Child and Ghost. 1916



10. Decoy Duck. 1915



11. Chalice and Host. 1916





12. St. Michael and the Dragon. 1916



13. Invitation. 1920



14. Flight into Egypt. 1916



15. Woman. 1914



16. Gravestone with Angel. 1916



17. Hog and Wheatsheaf. 1915





18. The Taking of Toll. 1915

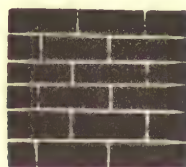




19. Animals All. 1916



20. Madonna and Child. 1914



21. The Happy Labourer. 1915



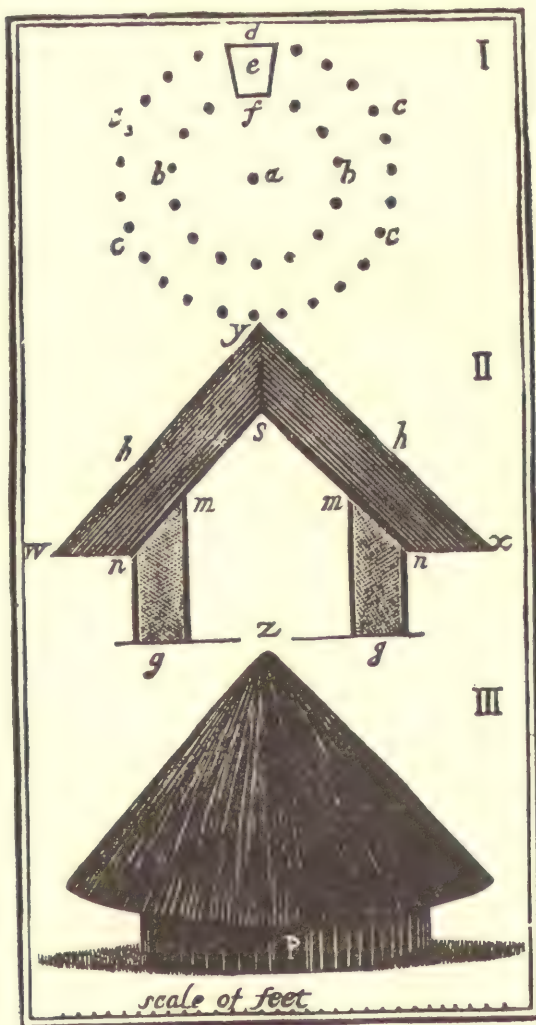
22. D P and Cross. 1916



23. Circular Device. 1916



24. Lettering with nib. 1916







28. Adam and Eve. 1917



29. Madonna and Child with Chalice. 1916



30. Epiphany. 1917



31. Parlers. 1917



32. Palm Sunday. 1917



33. Jesus dies upon the Cross. 1917





34. Spray of leaves. 1917



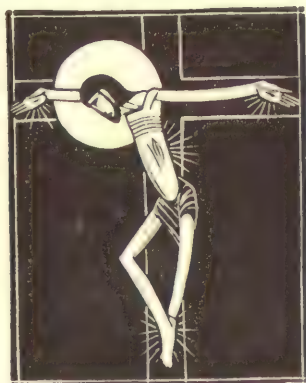
35. Paschal Lamb. 1917



36. Initial letter O with speedwell  
1917



37. Welsh Dragon. 1919



39. Crucifix: En Ego. 1918



40. Penny Pie. 1918



38. Flower. 1918



41. Hand and Cross.  
1920



42. Tail-piece. 1920



43. Dominican Shield. 1918



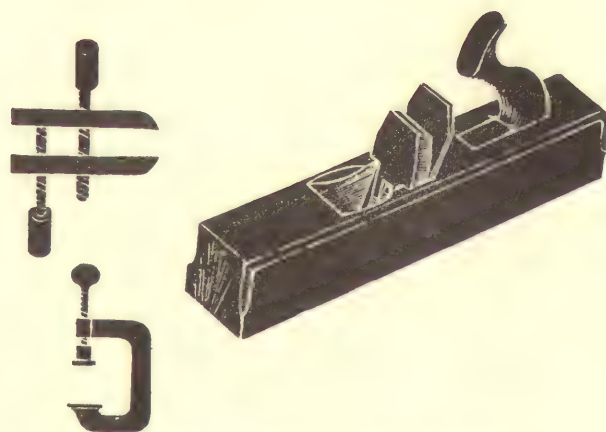
44. Stalk with leaves. 1917



45. Madonna and Child in vesica. 1918



48. Three Martlets. 1914



46. Handscrew; G-cramp; plane. 1917



47. View of Ditchling. 1918



49. The Holy Face. 1917



50. The Resurrection. 1917





51. Christ and the Money-Changers. 1919



52. Spoil Bank Crucifix, with chapel. 1919



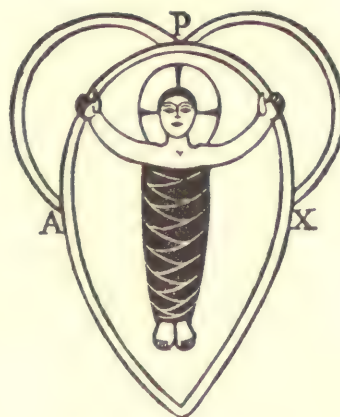
53. New England Woods. 1920  
(early state)



54. Penguin. 1920



55. Girl with Deer. 1920



56. Bambino. 1920



57. Lawyer's Wig. 1923



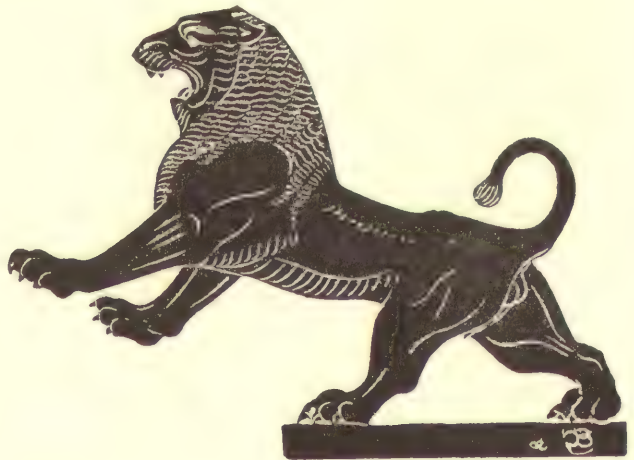
58. St. Martin. 1922



59. The Blessed Trinity with the Blessed Virgin. 1921

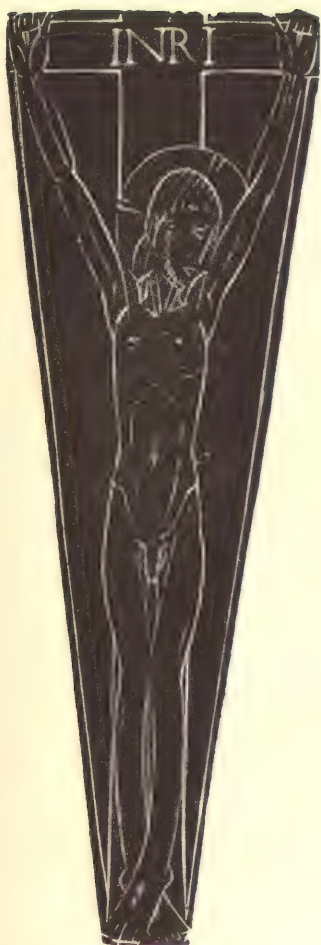


60. Tree and Burin. 1921



61. The Lion. 1921





62. Nude Crucifix. 1921



63. Westward Ho! 1921



64. Clare. 1922



65. The Thorn in the Flesh. 1921





66. Madonna and Child.  
1923



67. St. Martin. 1922



68. Nuptials of God. 1922



69. St. George and the Dragon  
1922



70. St. Sebastian. 1922



71. Dress, 1920. 1921



72. Clock Tower, 1922



73. Mary at the Sepulchre. 1923



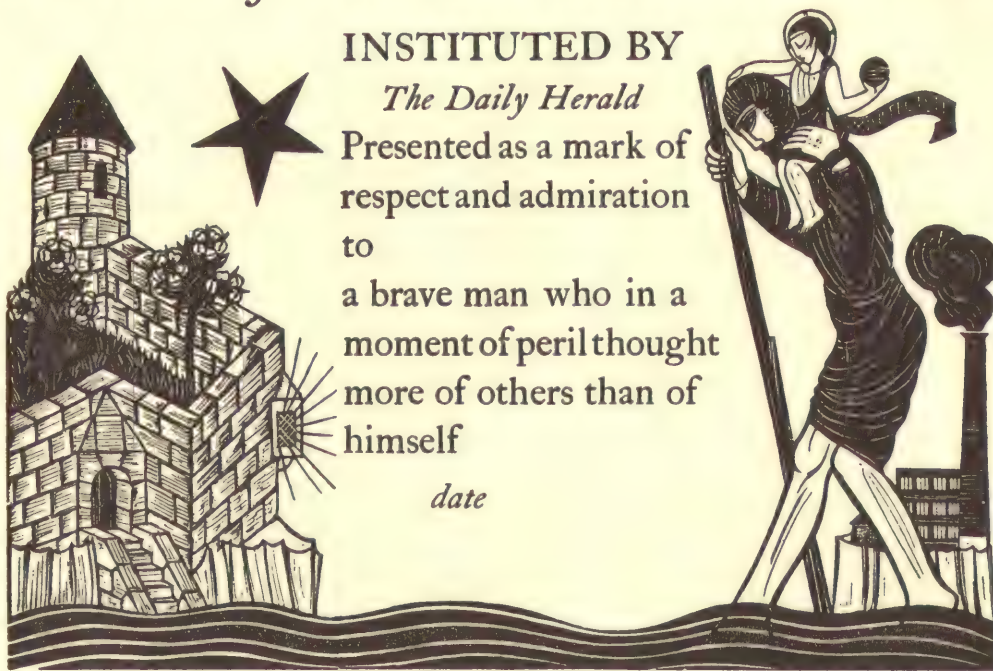
74. Autumn Midnight. 1923





75. Girl in bath, II. 1923

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INSTITUTED BY

*The Daily Herald*

Presented as a mark of  
respect and admiration

to

a brave man who in a  
moment of peril thought  
more of others than of  
himself

*date*

76. Daily Herald Order of Industrial Heroism. 1923 (*Reduced*)



77. Jesuit Martyr. 1923



78. Mother and Child. 1924





Gordian G.

85

79. Gordian Gill. 1924



80. Teresa and Winifred Maxwell. 1923



81. Naked Girl lying on Grass. 1924



82. Flower Piece. 1924





83. Death and the Lady. 1924



84



85



86



87



88

84-88. Initial letter for *Autumn Midnight* by Frances Cornford. 1923



89. Woman's Head. 1923



90. Figure of a girl, seated. 1923



91. Crown of Thorns.  
1923



92. Sacred Heart with  
Crown of Thorns. 1923



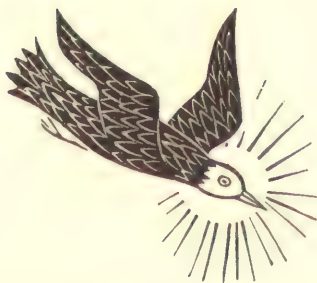
93. The Bee Sting. 1924



94. Venus. 1924



95. Youth and Love. 1924



96. The Holy Ghost as Dove. 1923





97. Safety First. 1924

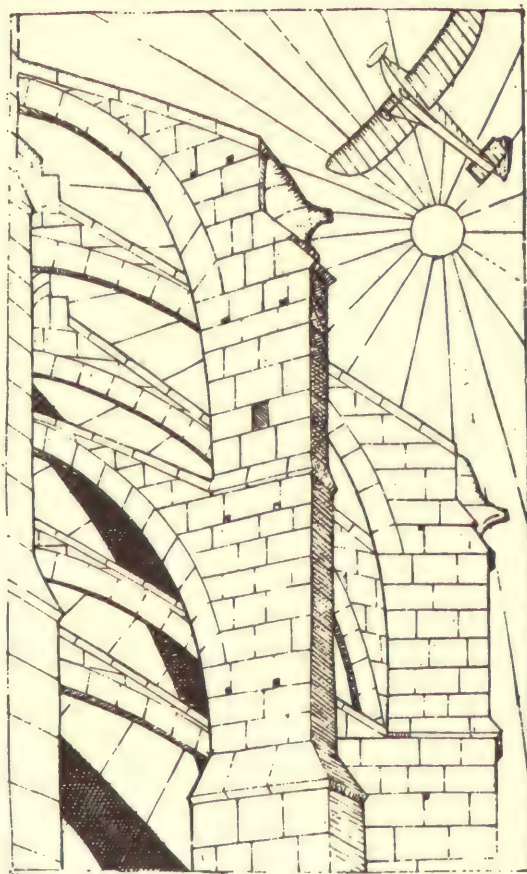


98. The Crucifixion. 1926





99. Adam and Eve in  
Heaven, or the  
Public-House in  
Paradise. 1927



100. Flying Buttresses. 1926

101. The Shepherds. 1924







102. Book-plate. 1925



103. Girl with Three Scallops. 1927



104. Roundel, with a crouching figure  
by Aristide Maillol. 1925



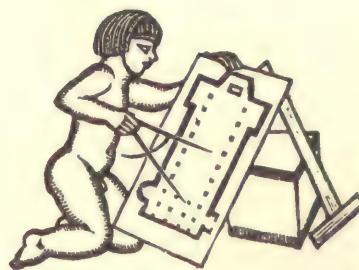
105. Earth Waiting. 1926



106. Crucifix. 1926



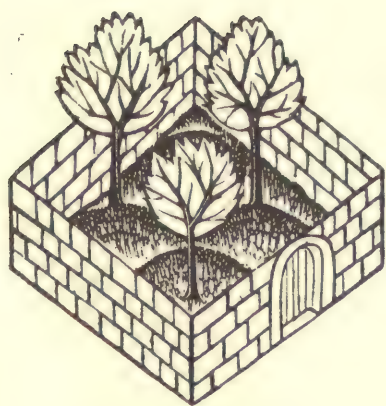
107. St. Thomas's Hands. 1926



108. Boy with drawing-board. 1925



109. St. Bernadette. 1926



110. A Garden enclosed. 1925



111. Tail-piece. 1927





112. Eve. 1926



113. The Good Shepherd. 1927



115. The Convert. 1925



114. Design for book-plate. 1925



116. Girl in leaves. 1926



117. Woman Bending. 1926



118. Dalliance. 1926



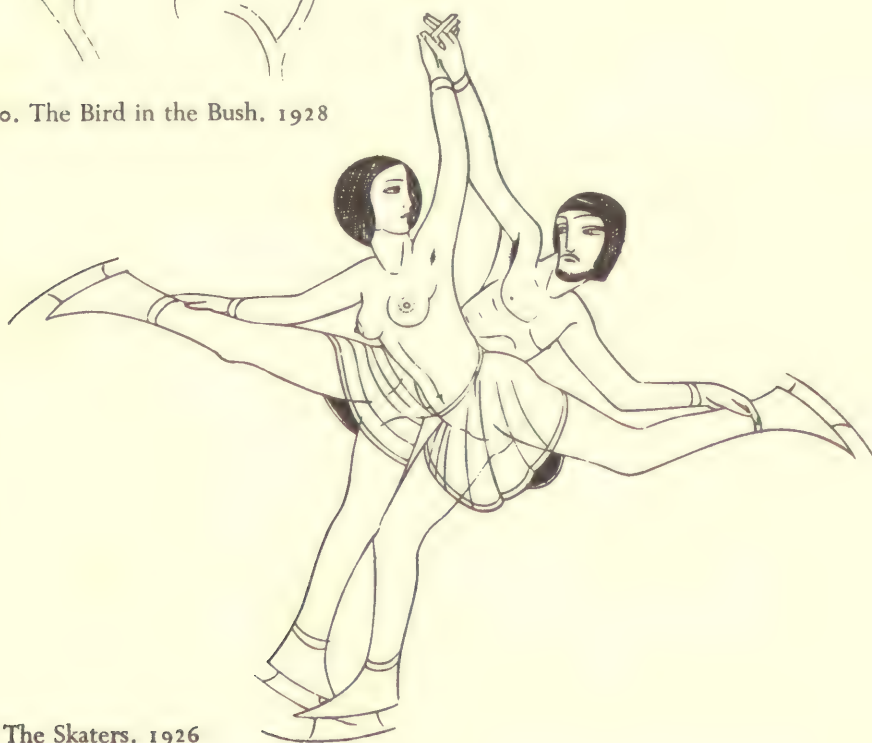
119. On my Bed by Night. 1925





23

120. The Bird in the Bush. 1928



121. The Skaters. 1926



122



123



124

122-124. Borders to pages in Chaucer's *Troilus and Criseyde*, published by the Golden Cockerel Press. 1927



125



126



127



T  
S A P O N  
B M W  
L T N

128. Letters for Chaucer's *Troilus and  
Crisseyde*, published by the Golden  
Cockerel Press. 1927

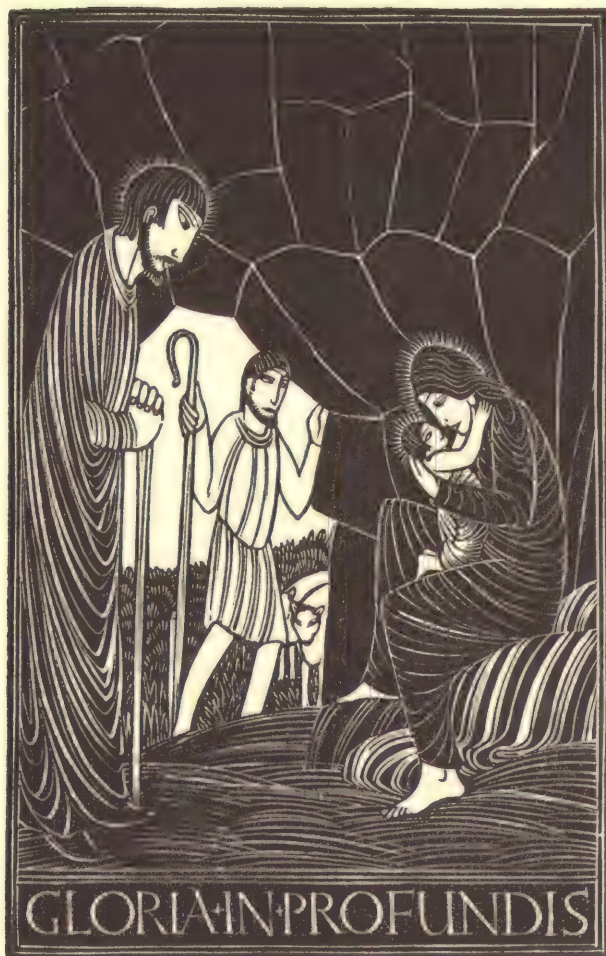
ABC  
DEFGHIK  
LMNOPR  
STUVW  
XYZ  
JQ

129. Letters for the Golden Cockerel Press. 1928



130. Approaching Dawn. 1927





131. Nativity. 1927



132. Marbling. 1929





133. Leda loved. 1929





134. Venus and Cupid with the Golden Cockerel. 1928



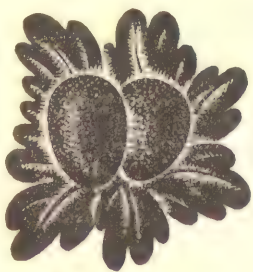
135. The Parson's Tale. 1930



136. Amnon. 1930



137. Belle Sauvage I. 1929



138. Fig Leaf. 1929



139. The Triumph of St. Perpetua. 1928





140. Angel holding a book. 1928



141. Cana of Galilee. 1931



142. Trousers and spats. 1930



143. The money bag. 1929



144. More's Utopian Alphabet. 1929



145. The Roman eagle and SPQR.

1931



146. Ecce tu pulchra es. 1929

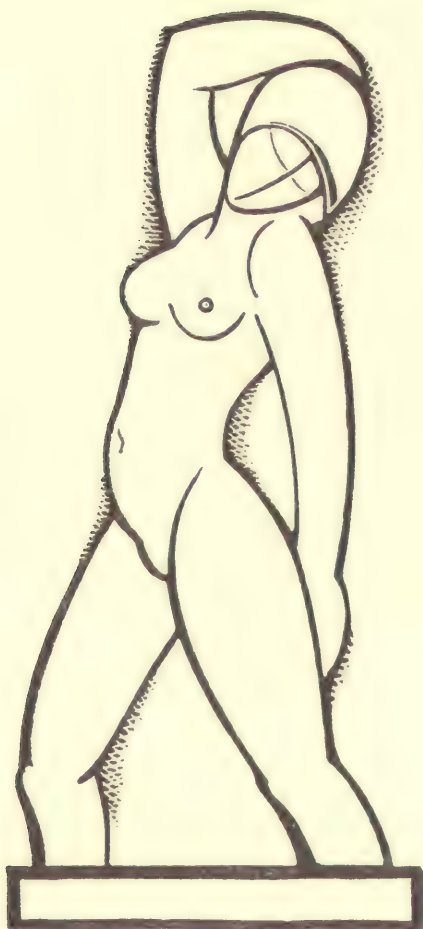




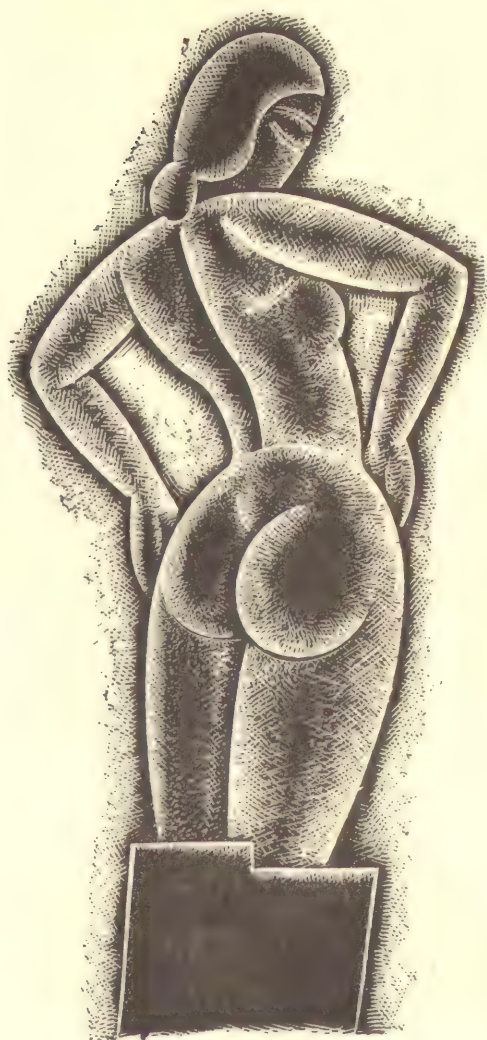
147. *Nigra sum sed formosa*. 1929



148. *Transiliens colles*. 1930

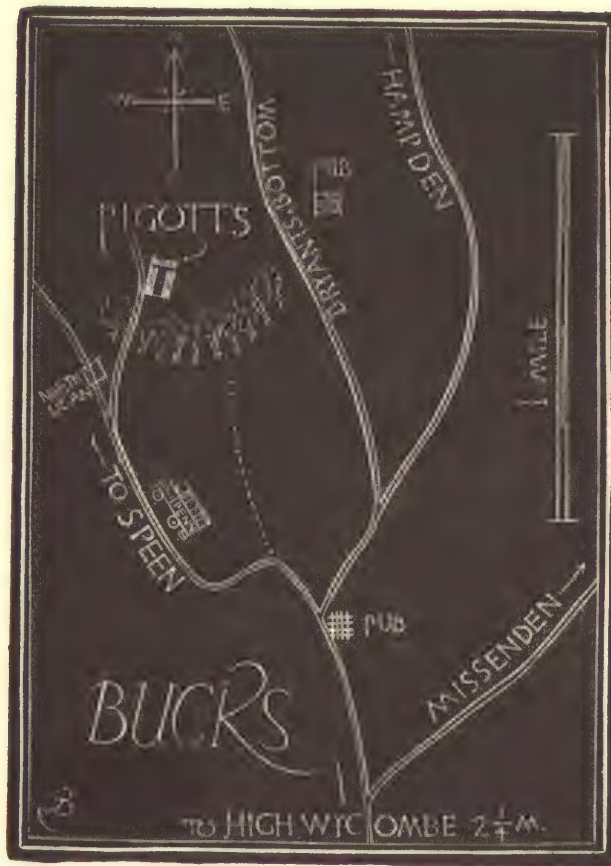


149. Sculpture, No. 1. 1930



150. Sculpture, No. 2. 1930





151. Pigotts Roads, 1928



152



153



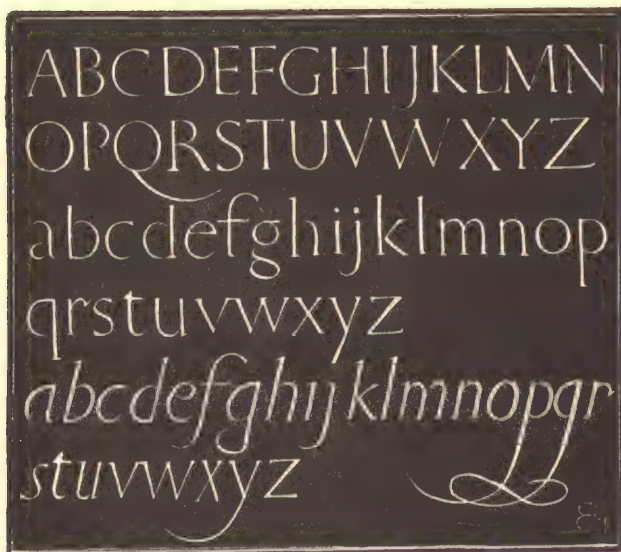
154



155

152-155. Initial letters for the Cranach Press *Canticum Canticorum*, 1931





156. Three alphabets. 1931



157. To the King. 1929



158



159



160

158-160. Borders to pages in Chaucer's *The Canterbury Tales*, published by the Golden Cockerel Press. 1929 & 1930



161



162



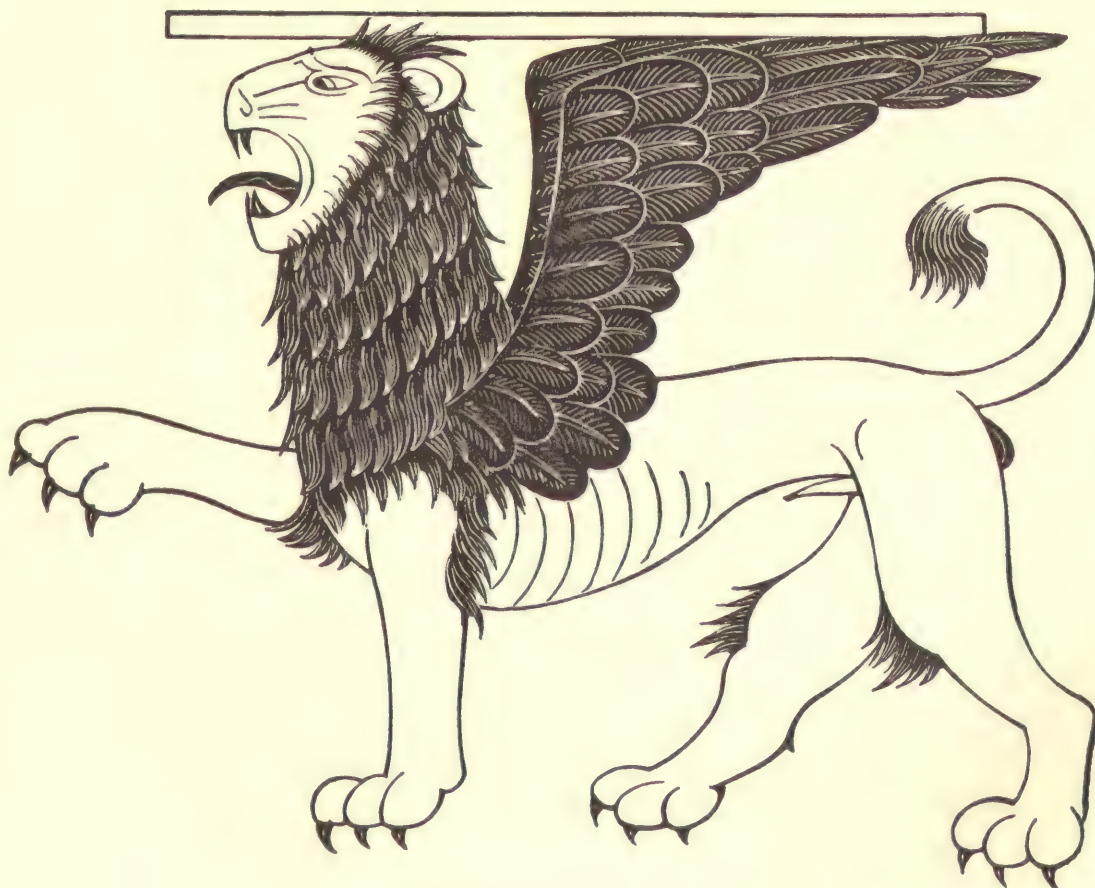
163

161-163. Borders to pages in Chaucer's *The Canterbury Tales*, published by the Golden Cockerel Press. 1929 & 1930

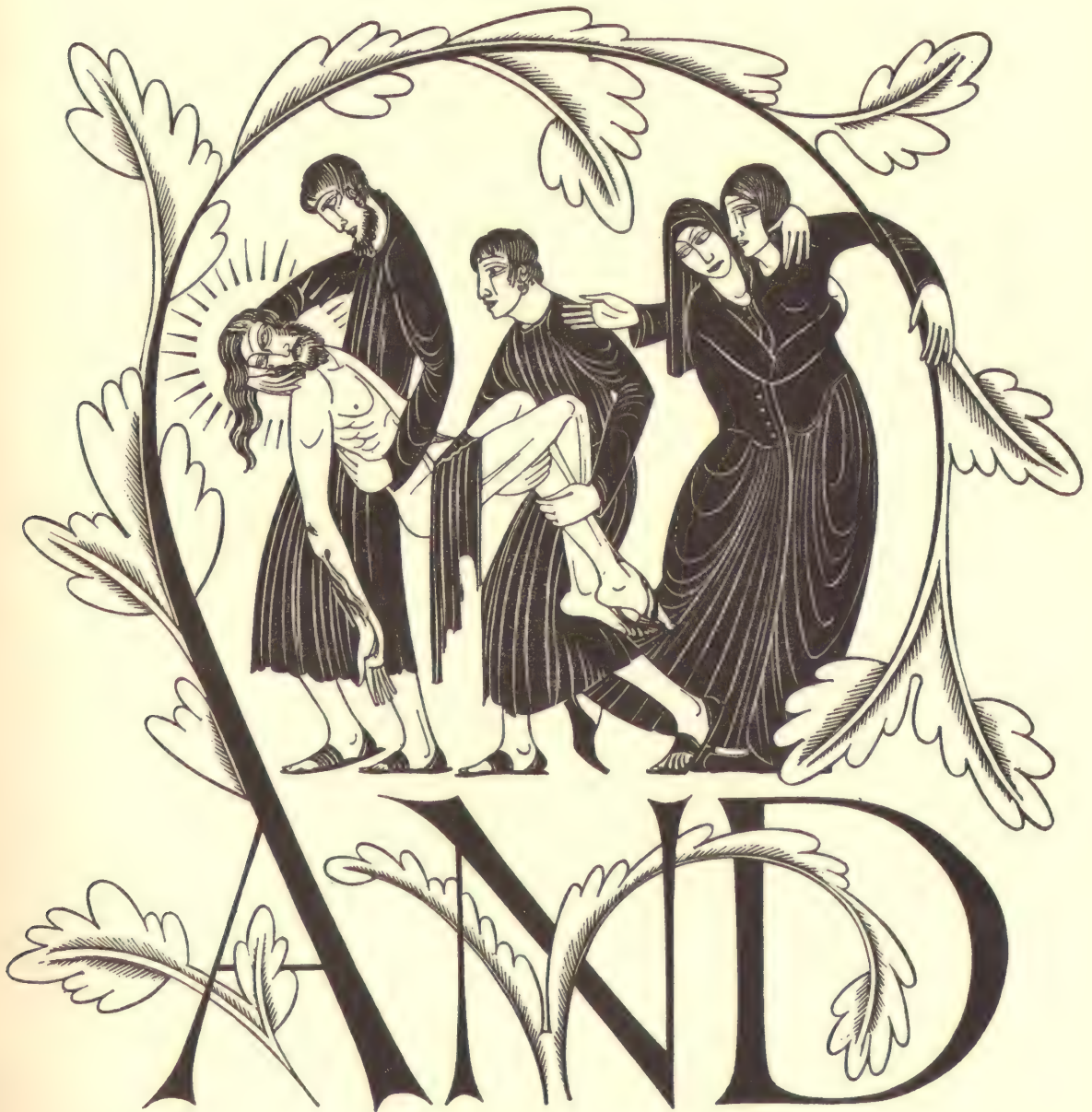




164. Christ at Emmaus. 1931



165. The Lion of St. Mark. 1931



166. The Burial of Christ. 1931



167. Cover design for the *Journal* of the Royal Institute of British Architects. 1931





168. Man and woman in a garden. 1933



169. Lovers (The Pregnant Wife).  
1932



170. 'I am set naked on your kingdom.' 1932



171. Stag. 1932

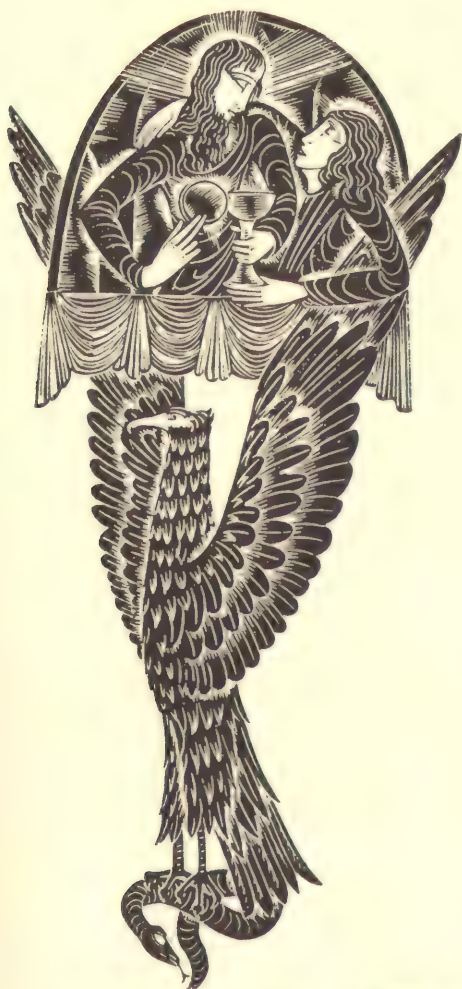


172. Laocoon. 1934



173. The Leisure State. 1933

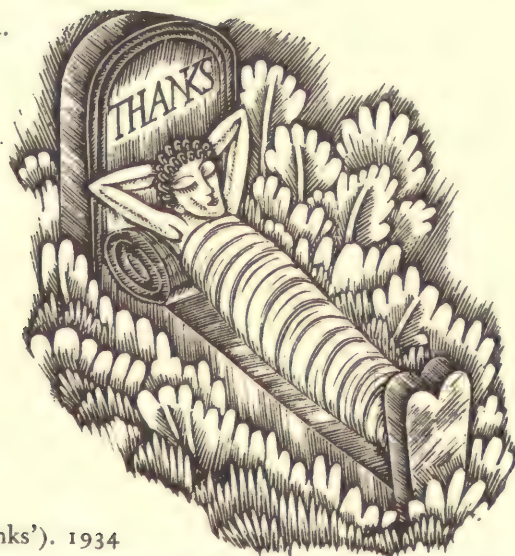




174. St. John 1934.

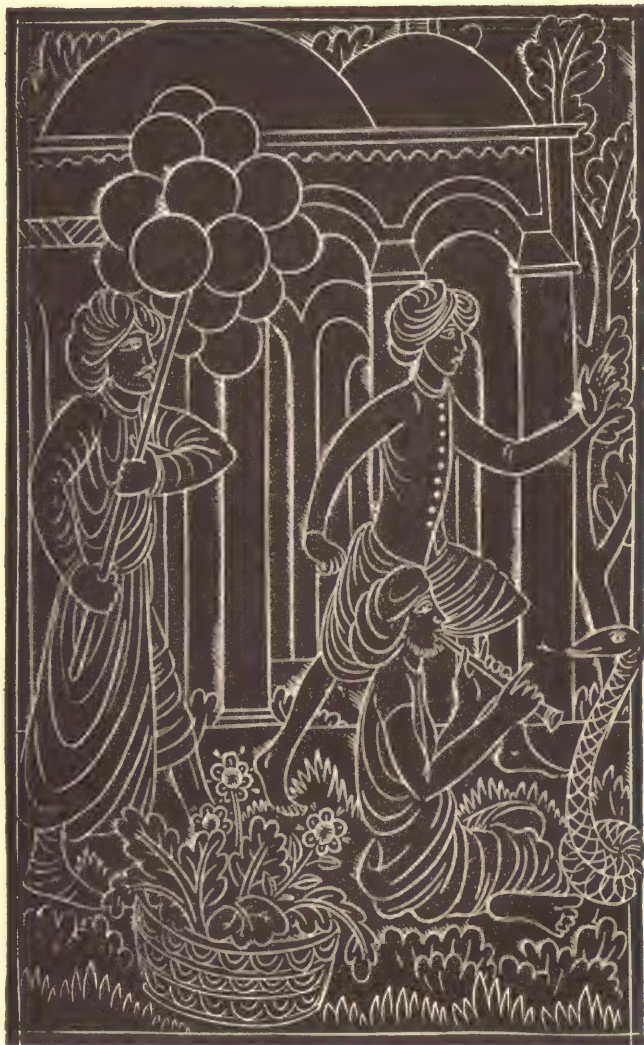


175. St. Luke. 1934



176. The Single Bed ('Thanks'). 1934

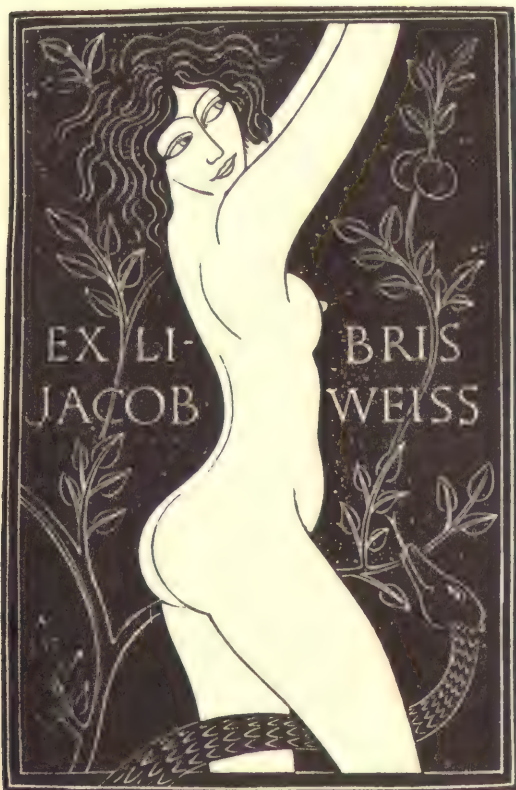




177. The Lost Child. 1934



178. The Lord's Song. 1934



179. Eve. 1935



180. Design for  
Douglas Cleverdon.

1935

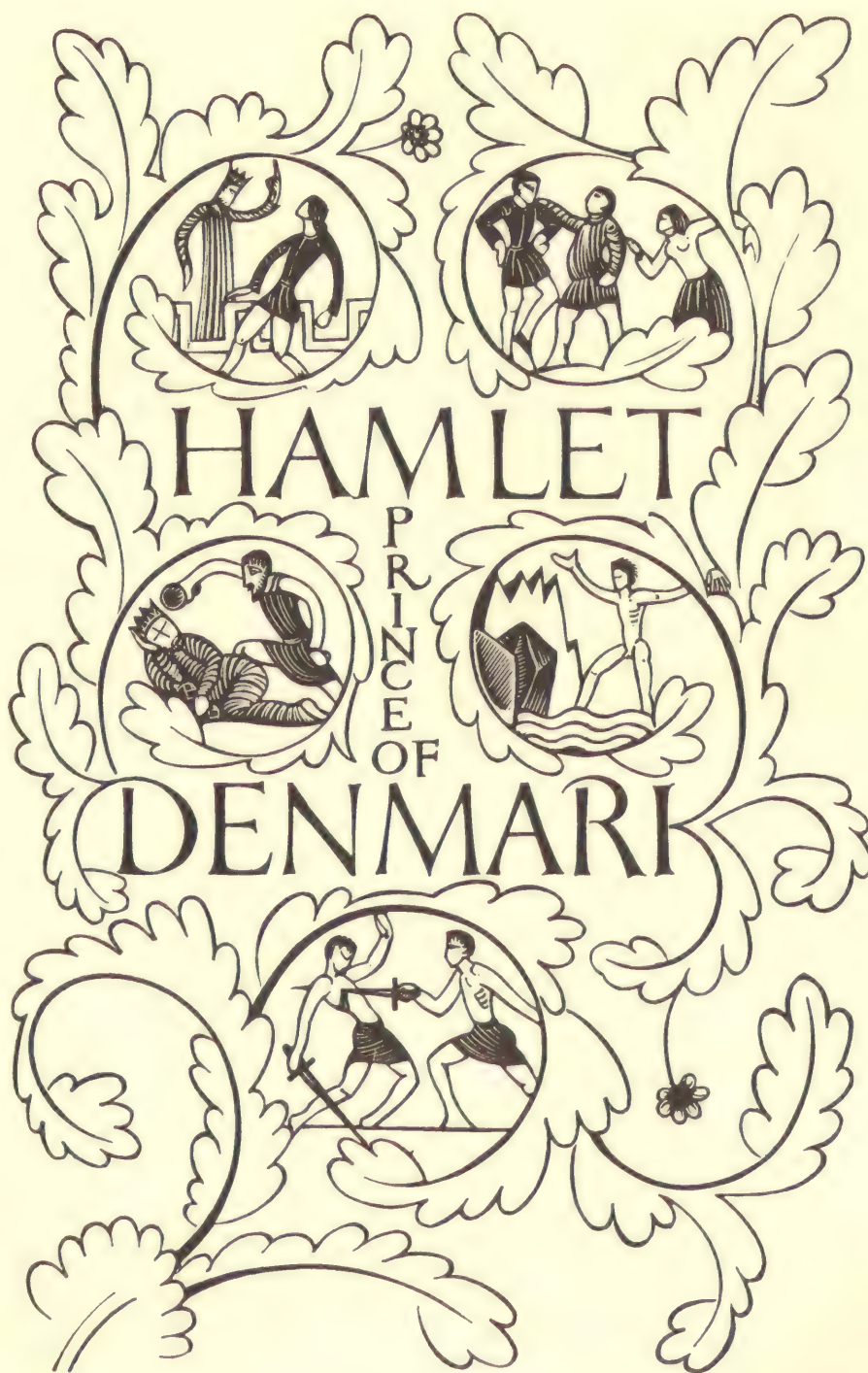


181. History. 1934



182. Bartimeus. 1934





183. Title-page to Shakespeare's *Hamlet*, published by the Limited Editions Club, New York. 1933





184. Naphill Jubilee Card. 1935



185. Book-plate. 1935



186. Apocalypse. 1936



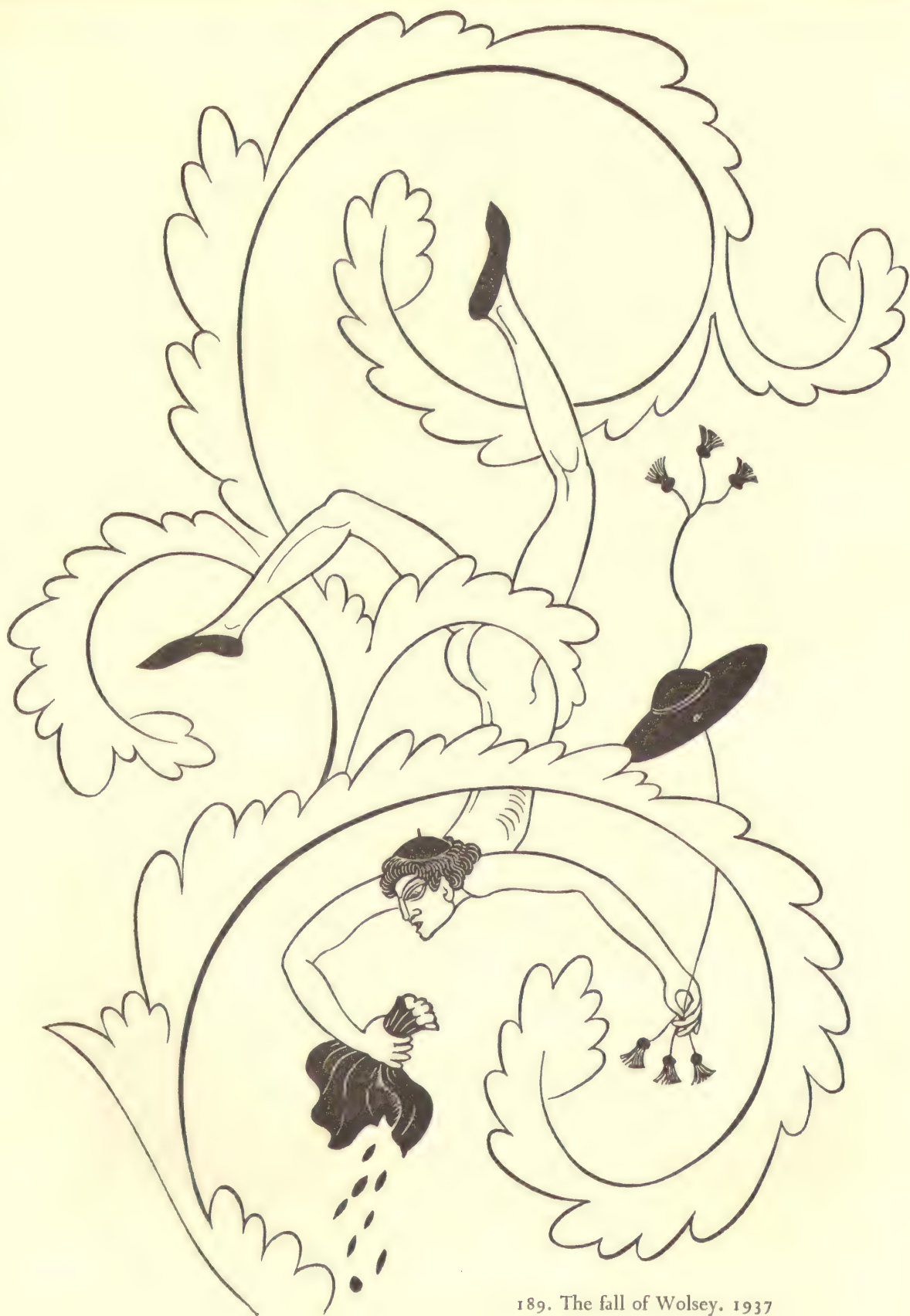


187. Cherub and ribbon with lettering. 1935



188. Woman asleep. 1936





189. The fall of Wolsey. 1937



190. Female nude. 1937



191. Woman looking through foliage. 1936





192. Madonna and Child. 1937



193. Triton. 1935



194. Eve. 1936



195. Birdhouse. 1937



196. Rahere. 1937



197. Man and woman embracing. 1938

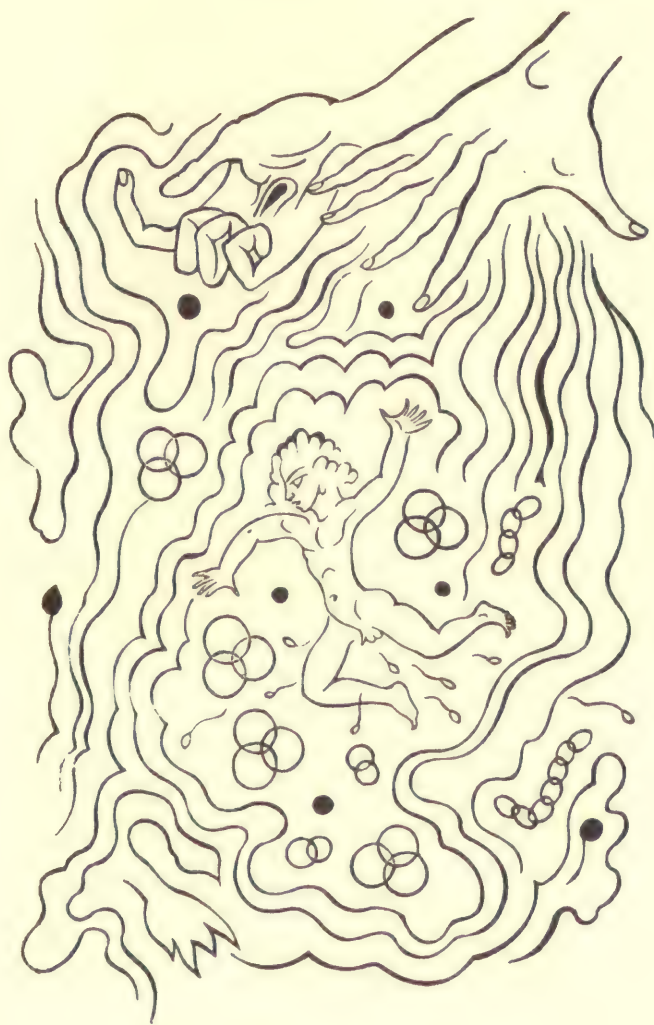


198. The Pelican and her young. 1939

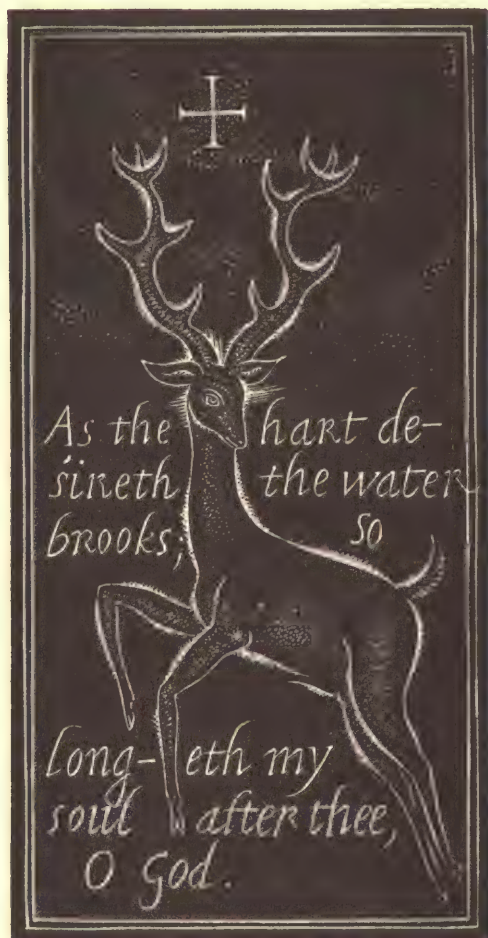


199. David and Goliath. 1938





200. I am a little world. 1938



201. A Hart. 1939



202. Dove with olive  
branch. 1939



203. The Attack. 1938





204. Christmas Card. 1938



205. Blind Girl. 1939

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